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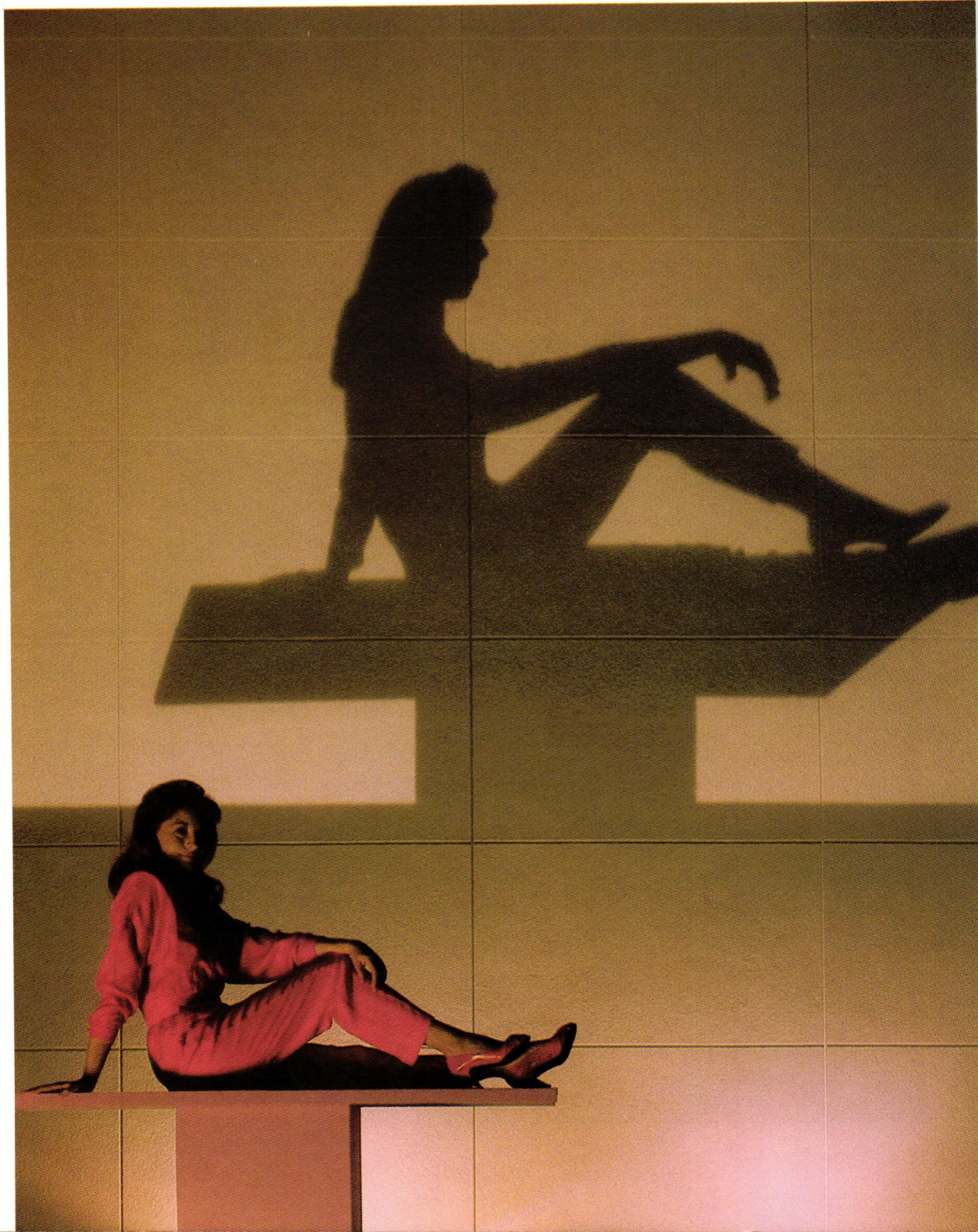
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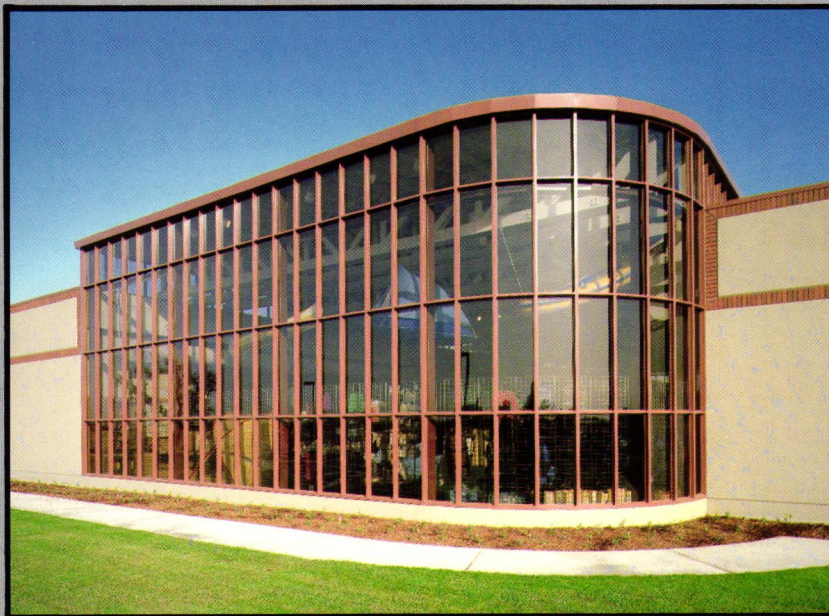
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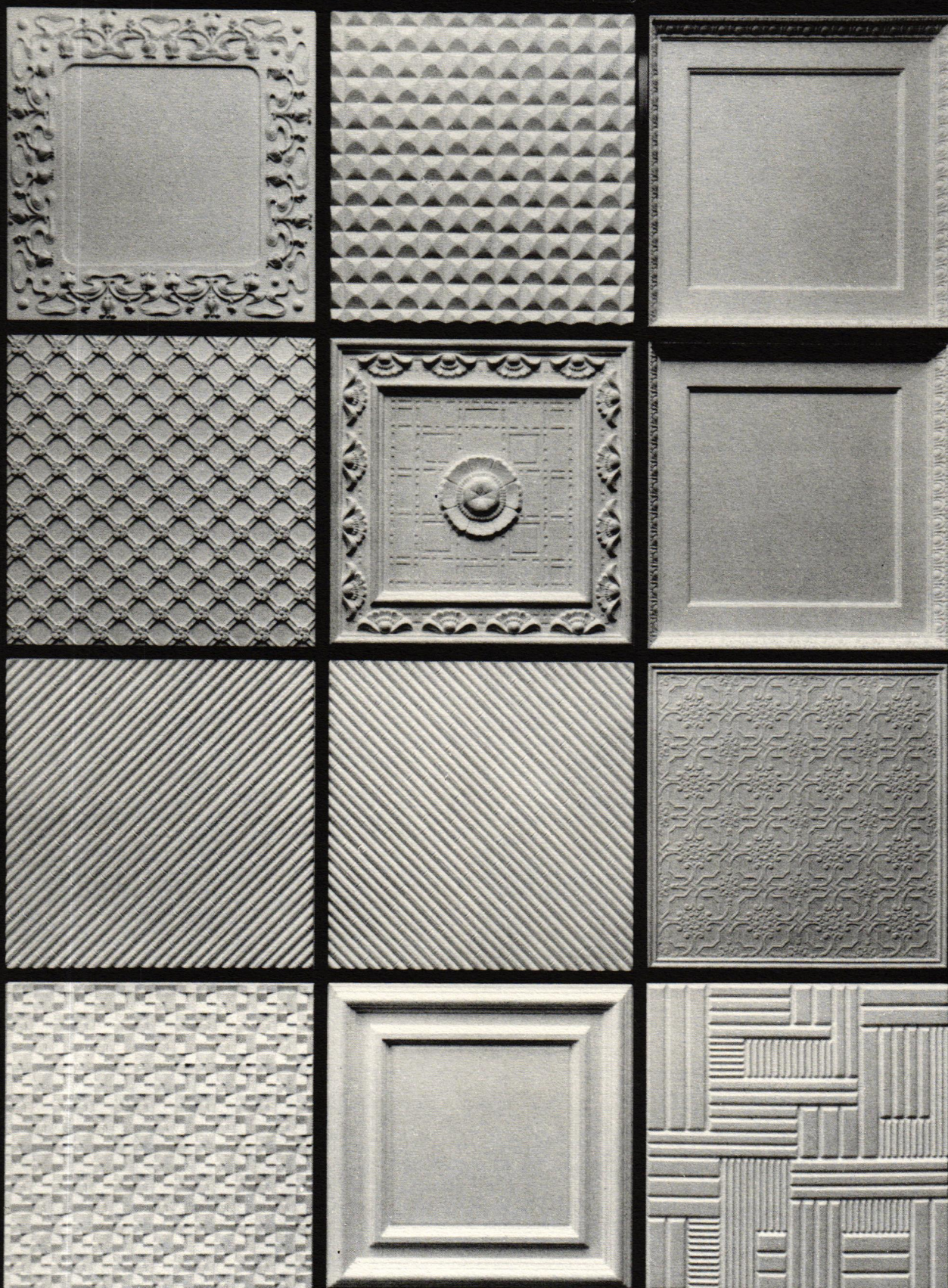
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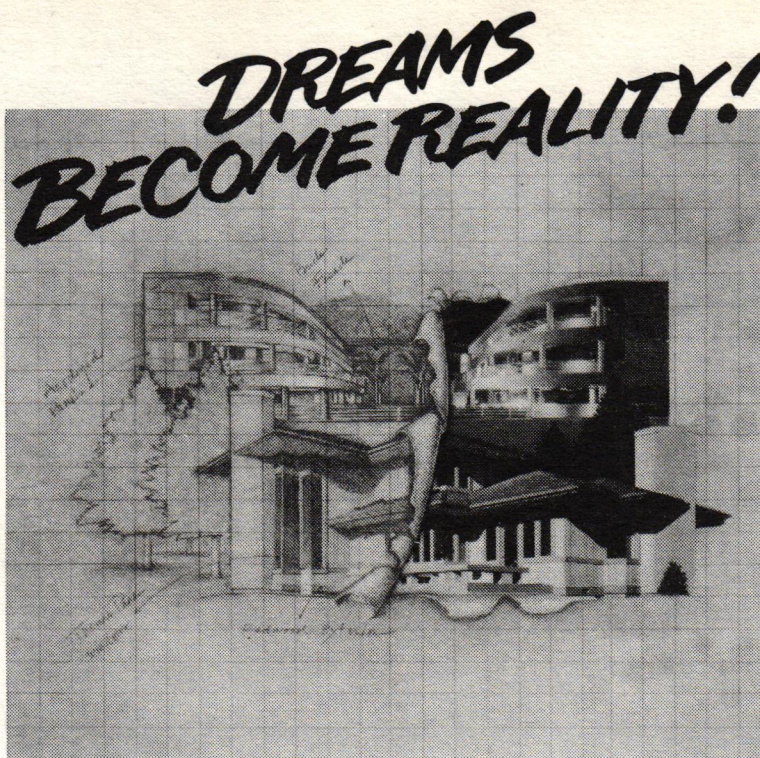


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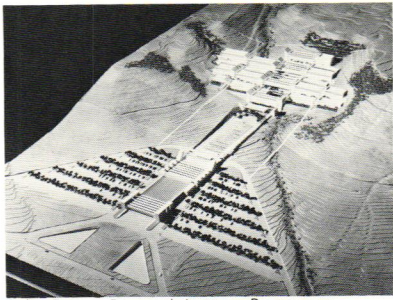
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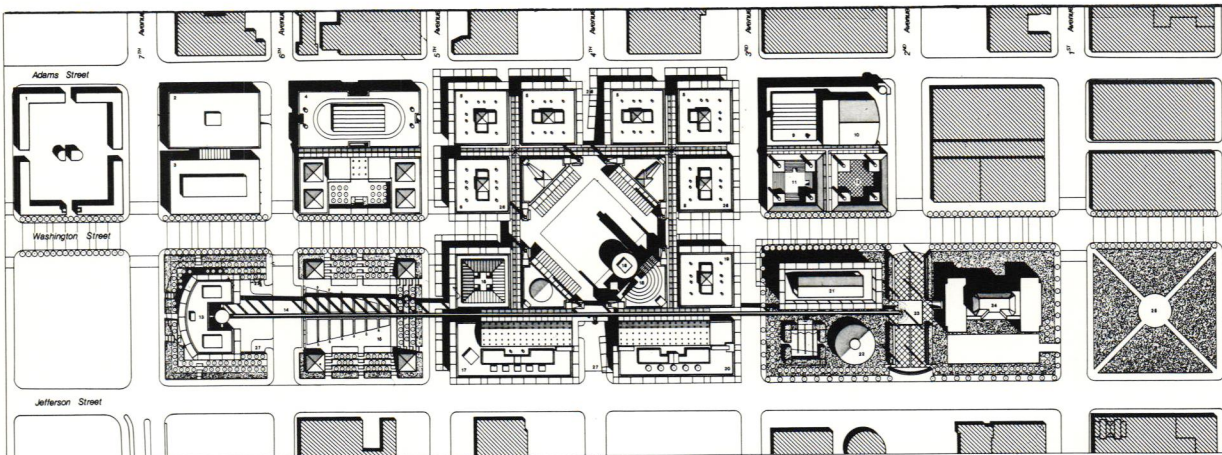


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Solar Energy Research Institute Permanent Headquarters, Golden, Colorado.
Architect: CRS Sirtine.



West Fairacres Village, Omaha, Nebraska. Architect: Daniel Solomon, FAIA and John Goldman, AIA.



Phoenix Municipal Government Center, Phoenix, Arizona. Architect: Barton Myers Associates.

IN THIS ISSUE/AMERICAN URBANISM

- 20** An Urban Manifesto,
by Barton Myers, FRICA, AIA
- 24** Build-Out in B.C.,
by Rodney F. Friedman, FAIA
- 25** Fixing Suburbia, by Daniel Solomon, FAIA
- 28** A Blueprint for Urban Growth,
by John Lund Kriken, AIA
- 30** The City as Cultural Artifact,
by Paul Kennon, FAIA
- 32** Building Upon the Past, by Wayne Ratkovich

DEPARTMENTS

- 9** EDITORIAL
- 11** NEWS
- 15** COMMENTARY: The Urban Marketplace,
by Richard S. Weinstein, AIA
- 38** EDUCATION: The City Is the Lesson,
by Thomas R. Vreeland, FAIA
- 43** NEW PRODUCTS
- 44** PRODUCT LITERATURE

COVER

Bannock Center Master Plan, Denver, Colorado. Aerial view. Presented at Monterey Design Conference seminar on American urbanism. Architect: CRS Sirtine, Houston. Photographer: Ralph Smith.

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Urban Delirium



An architect I know measures the urbanity of a city by how long it takes to drive across town. By his reckoning, Sacramento is a 20 minute town; Houston, 60 minutes and counting. My scale's a bit different. I gauge a city by how long it takes for the urban DTs to set in.

My tolerance for delirium is fairly high. The Venice Boardwalk in full regalia seldom fazes me, and even rush-hour Manhattan takes about a week to get on my nerves. But the tremors start when the urban place begins to crowd out human space. The urban DTs strike when all you can see from a 52nd story window is a wall. When terminal gridlock entombs you on the Bay Bridge access ramp, it's past time to reconsider the formal structure in which people come together to live.

The urban fabric of western civilization was woven on European looms, but the warp and woof have gained a distinctly American texture over the past few decades. The subject of American urbanism brought together architects and planners from throughout North America at this year's Monterey Design Conference, sponsored by the California Council, The American Institute of Architects.

Once the obligatory homage was paid to Siena, case studies focused on the evolution of the American city. The series of articles on American urbanism that appear in this issue is derived from presentations given at the Monterey Design Conference.

City building is an interactive process that unfolds through time. While architects and planners make a substantial contribution to the process, the city ultimately is built by bankers, bureaucrats, citizens and czars. Stimulating architects

to incorporate broader urban connections into their individual design solutions is an important effort, yet it is only part of a wider effort underway in California to improve the quality of life in urban America.

The Built Environment Education Program, sponsored by CCAIA and partly funded by a grant from the California Department of Education, has the potential to educate the city builders of the future to the importance of responsible urban development. BEEP is not designed to make little architects. Rather, it is a program to integrate current curriculum into classroom projects that use the built environment as a learning laboratory. Along the way, the issues affecting our built and natural environments are understood. The teachers, architects and architectural students active in BEEP's four pilot programs met recently to evaluate what CCAIA's Environmental Awareness Committee hopes will become a statewide program in the public schools. Judging from their initial assessments, BEEP is a powerful learning tool.

"Talking about the built environment gave our students a whole new awareness of what man is doing that will have a lasting impact on their lives," said Clark Howland, whose fifth grade class at the Shell Beach "Back to Basics" School in Pismo Beach designed their ideal bedrooms as a warm-up to designing a multipurpose room for Shell Beach Elementary School. "All the math and language arts that I've taught this year came into play," Howland said.

A project to determine the requirements for a local park 10 years into the future did some flowering of its own when sixth graders at Baywood Elemen-

tary School in Los Ossos decided that what was needed was a total redesign of the town. "The brainstorming of ideas was the most successful part of the program," said John Geever, who team-teaches 60 students with Kathy Prewitt. "We all need to express ideas. The kids would listen to each other's ideas, then decide which ones were workable." Prewitt added that the students were so caught up in the project they would skip recess to work on it.

Children at all levels of learning ability seem to respond to BEEP. As part of their social studies curriculum, gifted students in Louise Bond's fifth grade class at College Heights school in Bakersfield developed a frontier town. "The kids understood issues of scale so quickly it was scary," said architect Danny Ordiz, AIA. Students with special learning problems in Kathy Stewart's fifth grade class in Lewis Avenue Elementary School in Atascadero tested higher in math and reading comprehension skills following a BEEP project in which the students created new habitats for the town's zoo. "The program is an incentive for children to be in school," Stewart said.

The Atascadero pilot offers an insight into how informed people—even children—can improve the quality of life in their city. The students' project, widely publicized in the local press, galvanized public interest in improving the zoo facilities, and funds have been donated to reconstruct the habitats. Some of Stewart's students want to address community groups to raise more money for improving the zoo. As Stewart observed, "It's amazing the impact the kids think they can have."

Architects can add to that impact by getting involved in BEEP programs in their local communities. (For information, contact Kathy Atkinson at CCAIA, [916] 448-9082.) According to the architects already involved, the rewards are worth the effort. "I'd recommend BEEP to anyone in the profession because it forces you to get down to basics and present ideas in reference to architecture on a fundamental basis," said Wes Ward, AIA, who participated in the Atascadero program. "I was very surprised at how the kids took hold of the subject. I didn't have any idea how imaginative they'd be or how productive the ideas they generated would be."

Perhaps the ideas generated through BEEP and the Design Conference eventually will result in urban environments where delirium is a joyful product of liveable spaces, and the only tremors are seismic.

—JF



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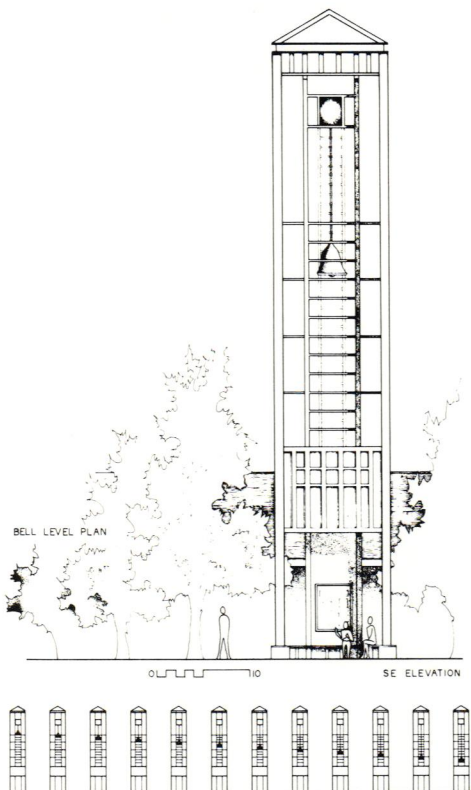
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WATCHING TIME FLY

The competition for a new clock tower on the California School for the Deaf (CSDF) campus in Fremont was won by Janith Johnson, a graduate student in architecture at Cal Poly Pomona. Her first place design features the Strauss Bell suspended on a cable that raises and lowers the bell to visibly mark the hours. The jury praised the design as a unique



and innovative solution emphasizing the visual aspects of both the bell and the clock faces.

The CSDF in Fremont is one of two schools in California for children with severe hearing impairment. The Strauss Bell, donated to the school around 1890 by Levi Strauss, the pioneer California manufacturer of denim jeans, was installed in a 160-foot clock tower on CSDF's Berkeley campus where it struck each hour until 1927. Then the tower was dismantled due to seismic safety concerns. During the 1950s, a more modest tower was built. Since the school's move to Fremont in 1980, the bell has resided in the school museum.

The design competition, open to students in the accredited schools of architecture in California, received 95 entries. Chung-Yim Kan, a fourth-year student at the University of California, Berkeley, received second place. Dan M. Hoffman, a fourth-year student at Cal Poly San Luis Obispo, took third place. Nine honorable mentions also were awarded. The competition was sponsored by the CSDF Alumni Association and cosponsored by the CCAIA.

Jurors for the competition were Whitson W. Cox, FAIA; Leason Pomeroy III, FAIA; Joel Barish, president of the CSDF Student Body Government Association; and Ken Norton, dean of CSDF students. Assisting with the program were Harry Jacobs, FAIA, who served as professional advisor, and Lee Saylor, Inc. which provided cost estimating services.

ENVIRONMENTAL CONTRIBUTION RECOGNIZED

Environmentalist Margaret Owings recently received the first Nathaniel A. Owings Award for Significant Contribution to the Environment from the California Council, The American Institute of Architects (CCAIA). The Nathaniel Owings Award will be given annually by CCAIA to individuals or groups who demonstrate outstanding accomplishment in the preservation of nature in relation to the built environment. The award is intended to honor the spirit of Owings' commitment to nature and his vision of architects as "guardian angels of the land."

CCAIA president Warren Thompson, AIA presented the award to Mrs. Owings "in recognition of significant contributions by Margaret and Nathaniel Owings to the environment through their defense of the dignity of the land, their concern for the relationship between society and



Warren Thompson, AIA, Margaret Owings, and David Childs, FAIA.

nature, and their leadership in conservation efforts at Big Sur." The award features a photograph of the Big Sur coastline by photographer Morley Baer and includes the following quote by Nathaniel Owings: "Every architect has, within his soul, a spark of genius which can be expressed through the ability to set up a new partnership with nature—nature in the real, not the abstract—which will make the world a better place to live in."

Accepting the award, Margaret Owings said: "Nat would have laughed, perhaps, a little, had he known that I would be the first recipient of this award. Because in the beginning, I was the one who tended to keep after him about the environmental issues when he first came to California. It was in 1952 that he came to live with me in the place I loved the most in the world, Big Sur, on a cliff 600 feet above the sea, with an immensity of view and an enormous perspective. This made a deep impression upon Nat and broadened his vision and his appreciation. And whenever Nat was moved deeply, he worked hard and deeply. This was the beginning of something important in his life."

A telegram to Margaret Owings from John A. Busby Jr., FAIA, president of The American Institute of Architects, said in part: "That you should be the first recipient of an award that bears his name is more than appropriate. It reminds us of an extraordinary marriage of heart and mind, art and nature, as well as husband and wife."

THE COLLEGE OF FELLOWS

The American Institute of Architects has advanced 11 California architects to the College of Fellows for their "notable contributions to the profession." Among those receiving the profession's highest honor are:

- Leroy E. Bean, FAIA; Architecture Incorporated; Redwood Empire Chapter;
- George S. Dolim, FAIA; Hertzka & Knowles; San Francisco Chapter;
- Sidney Eisenshtat, FAIA; Los Angeles Chapter;
- Wallace L. Haas Jr., FAIA; W. Haas Associates; Pasadena and Foothill Chapter;
- Robert A. Kennard, FAIA; The Kennard Design Group; Los Angeles Chapter;
- Peyton E. Kirven, FAIA; Los Angeles Chapter;
- Ki Suh Park, FAIA; Gruen Associates; Los Angeles Chapter;
- Derek Parker, FAIA; Anshen & Allen; San Francisco Chapter;

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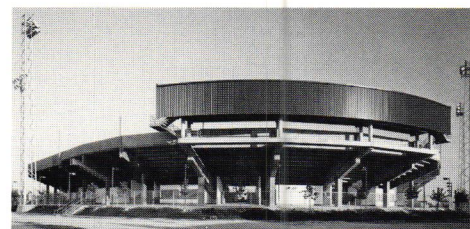


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- William E. Valentine, FAIA; Hellmuth Obata & Kassabaum; San Francisco Chapter.

SAN JOAQUIN DESIGN AWARDS



Baseball Stadium, California State University, Fresno.
Architect: Edwin S. Darden Associates

Design awards recently were given by the San Joaquin Chapter/AIA. Earning the Award of Excellence was Edwin S. Darden Associates for the Baseball Stadium for California State University, Fresno. The jury commented, “The complex design problem is so well done that it looks easy. With strong forms and honest and elemental use of materials, it avoids trends and fads to develop its own identity.”

Awards of Honor were presented to Michael L. Triplett, AIA of Octagon Associates for a cogeneration and central plant facility for Keweenaw Delta District Hospital; and the Thompson Architectural Group for Bulldog Lane Apartments. Awards of Merit were presented to Temple-Anderson-Moore for interiors in the Fresno Bank of Commerce; and to Thompson Architectural Group for the City of Fresno Fire Station No. 10 and the Ronald McDonald House. The jury was composed of Daniel Dworsky, FAIA; John K. Miller, FAIA; and John W. Stypula, AIA.

CORRECTION

The article on Oceanside’s new civic center in the news section of the March/April issue of *Architecture California* inadvertently omitted one of the five finalists in the design competition. Among the finalists were ELS/Elbasani & Logan Architects and Winn & Cutri Architects.

Architects for the Stanford Shopping Center in Palo Alto were incorrectly identified in “The Social Evolution of Shopping,” in the January/February issue of *Architecture California*. Original architect for the project was Welton Becket Associates; Bull Field Volkmann Stockwell were renovation architect.

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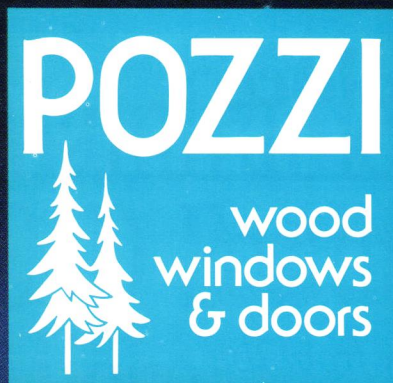
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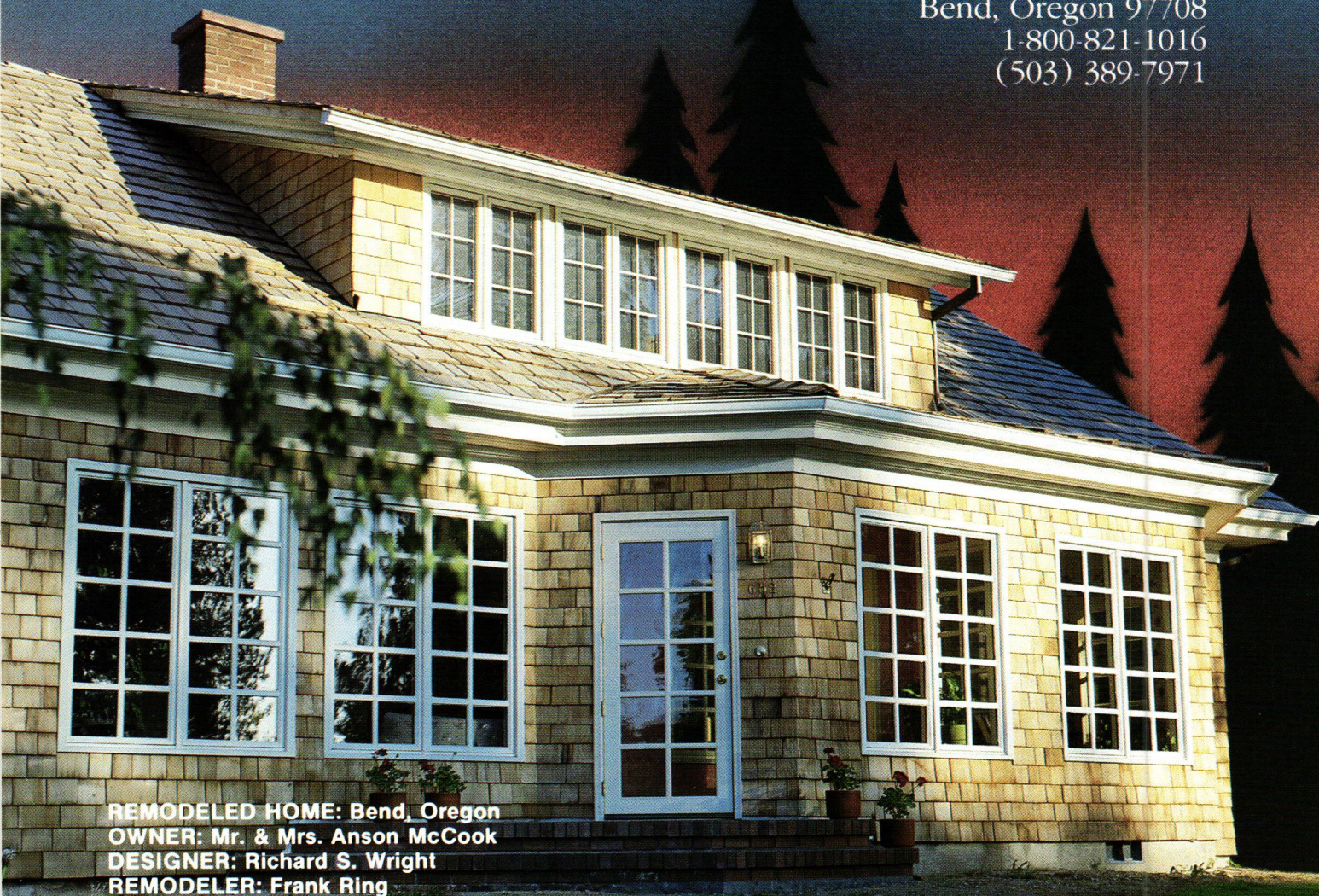
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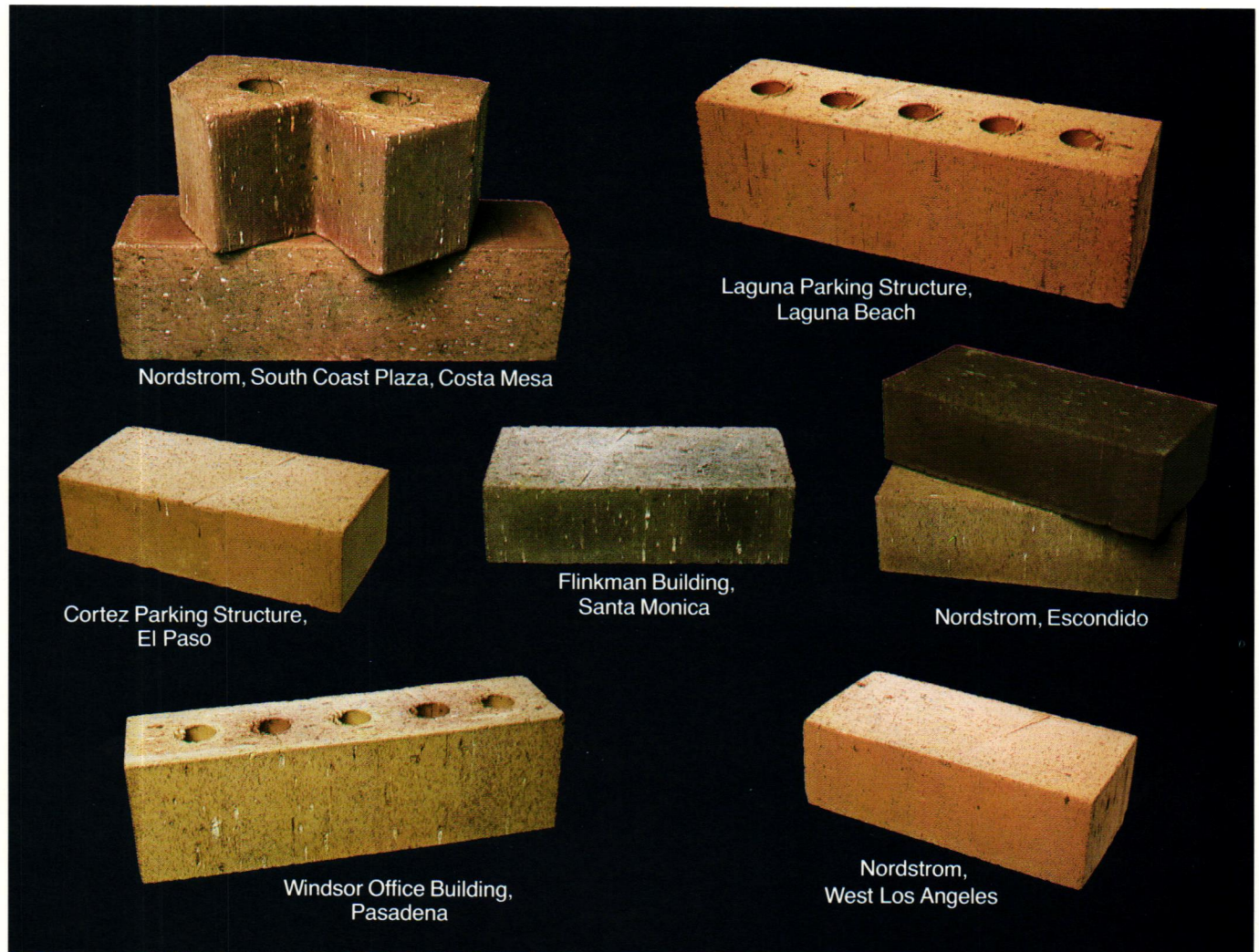
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"In addition to enhanced communications services, United TeleNetworks also provides our tenants with one convenient, reliable source — Pacific Bell's CENTREX — for a full range of communications services — backed by 24-hour, on-site technical support — at very competitive prices.

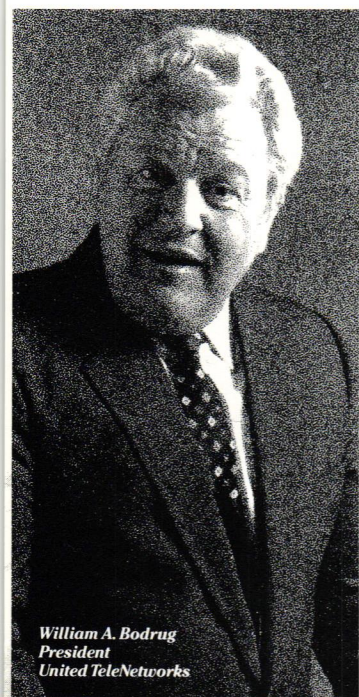
"These services give our building a powerful edge over other office complexes. And that makes me very happy."**”**



*James E. Kassis
President, Kassis Investment Company
Peri Executive Centre Developer*



So we gave it brains, too."



William A. Bodrug
President
United TeleNetworks

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"Because Pacific Bell owns the switches, the riser cable, and wiring, you don't have to make a major upfront capital investment. That saves a lot of money.

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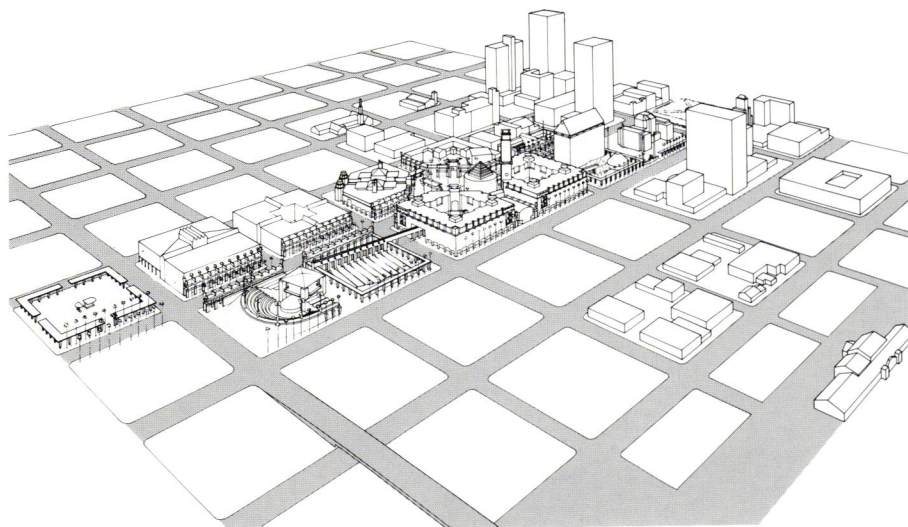
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An Urban Manifesto



Aerial perspective from southwest

Our masterplan concept embodies and expresses the Phoenix Municipal Government Center in the image of an open and democratic society in the American Southwest. Democracy derives its power from the people, and our scheme places the citizens of Phoenix at the symbolic heart of the government center.

THE NEED FOR REFORM

BY BARTON MYERS, FRICA, AIA

I confess a tremendous passion for cities. I believe the city is the supreme artistic expression of man. No other artistic expression tells us so much about ourselves. Look at a city and you can read what kind of civilization built it. Architects are taught that architecture is the "mother of the arts," but I believe that the city is the "mother of the arts." The city is the *context* for architecture; the context for all other arts as well.

The making of the city is a *collective* act. No one person—whether politician, developer, architect or financier—is responsible for our cities. This is what makes city building so stimulating and challenging.

The reason we have been so unsuccessful in creating great urban places in North America since World War II is that we have adopted the wrong plan, the wrong attitudes. In the rush to put in place city plans to deal with growth after World War II, we adopted the same plan almost uniformly across North America. That plan needs to be reformed. If there is a need for "post-modernism" in architecture, there is an imperative for a post-modernism in city planning. Unless this occurs, post-modernism

in architecture will be only superficial, because the context will remain unchanged.

I have identified seven attitudes about the development of the American city that I believe to be incorrect.

1. *Suburbanization.* Irving Kristol, writing in 1972 about the American city and American civilization, made this extraordinarily provocative statement: "The American city, unlike the Roman city, has never been thought of as a nucleus of civilization. . . . The American city has been treated as a focus of economic activity—to put it bluntly, as a kind of service station. One service in particular has been of the utmost importance: the absorption and integration of immigrants in American life, making them sufficiently acculturated, trained and educated so that they can leave the city. In other words, one of the prime functions of an American city is to import people and export citizens to suburban towns and smaller suburban cities."

The urbanization of America is thus more accurately described as the suburbanization of America. Certainly this is an accurate description of what has happened to North American cities in the last 30 years.

Although one's first reaction to Mr. Kristol may be disbelief, there is ample evidence to support his thesis. In the uni-centered or nuclear city, we have created, wittingly or unwittingly, the urban form that perfectly reflects this service station function with its end product of suburbanization. Such a city consists of a radically high density commercial core, with densities permitted from 9-12 times to as much as 18-24 times the lot area, with bonus provisions in certain cases. This commercial core is surrounded by absurdly low suburban residential densities in sprawling peripheral rings. Where housing is permitted in the downtown core, the bylaws favor high density/high rise, as if that were the only viable option. Like a cancer, this prototype has spread to cities of all sizes. In some cities, densities rival the highest densities in New York's Harlem or in Hong Kong.

Current population projections suggest California may double its present population to over 40 million people by 2025 (an annual rate of growth of approximately three percent per year). Los Angeles will surpass New York in population by the year 2000! California must make important choices if it is to deal with projected population growth. The next 30 to 40 years will become the most challenging period of urbanization in California's history. The issue of our cities needs immediate attention.

2. *Form.* The form of the city we have adopted is that of the uni-centered (nuclear), high density, single use urban core with extremely low density suburban sprawl.

The origins of the uni-centered, nuclear city are complex and the uniform acceptance of this concept as an urban prototype in North America is baffling. A whole series of ideas and circumstances gave vent to this particular North American form: a lingering 19th century distrust of big cities; the poetic power of the "garden city" concepts of Ebenezer Howard, reinterpreted by early Modernists, including Le Corbusier, into "tower in the park" concepts for inner core development; the automobile; cheap energy, land and servicing; and the extraordinary marketability of the single, detached, suburban

house (ranch) as the North American dream. Whatever the reasons, this unprecedented urban evolution has occurred essentially since 1945.

Another puzzling attitude is the disregard for existing urban fabric by the public and the architects who serve it. Recycling, reuse, renovation are still relatively "new" ideas, practiced by only a small minority of architects. For the most part, these are responses to energy and financing shortages rather than a direct concern for the health of the city fabric.

We know that the cost of inefficient suburban sprawl, in social as well as economic terms, is enormous. Density extremes produce extraordinarily high costs for all cities, large or small, in sewers, mains and roads. (The per capita cost is larger in small cities.) The destruction of one fabric, which once supported families in the city core, necessitates duplication of facilities in the suburbs, resulting in high education and institutional costs.

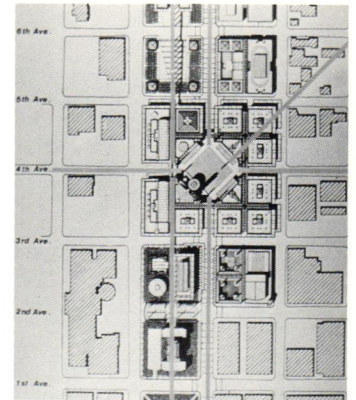
The extremely low densities of the new suburbias produce continuing urban sprawl, develop land shortages (including agricultural lands), and foster dependence on the car as the only possible means of transportation. Low density cannot support mixed land use. Expensive freeways are necessary to move people in and out of the core and these, in turn, have a traumatic impact on inner city neighborhoods that

stand in their way. The overall view of this new urban pattern is one of extreme inefficiency and wastefulness. Increased public awareness of the cost of this prototype, coupled with continued increases in the cost of energy, force a reassessment of continued urban sprawl.

3. *Density.* We must change our attitude about density (how much) and the distribution of the density (where). The uni-centered, high density, single use core is being built out at radically high densities, concentrations unknown historically. And the suburban areas continue to be built at extremely low density—also unknown to us historically. This radical attitude about density and the distribution of density must be modified.

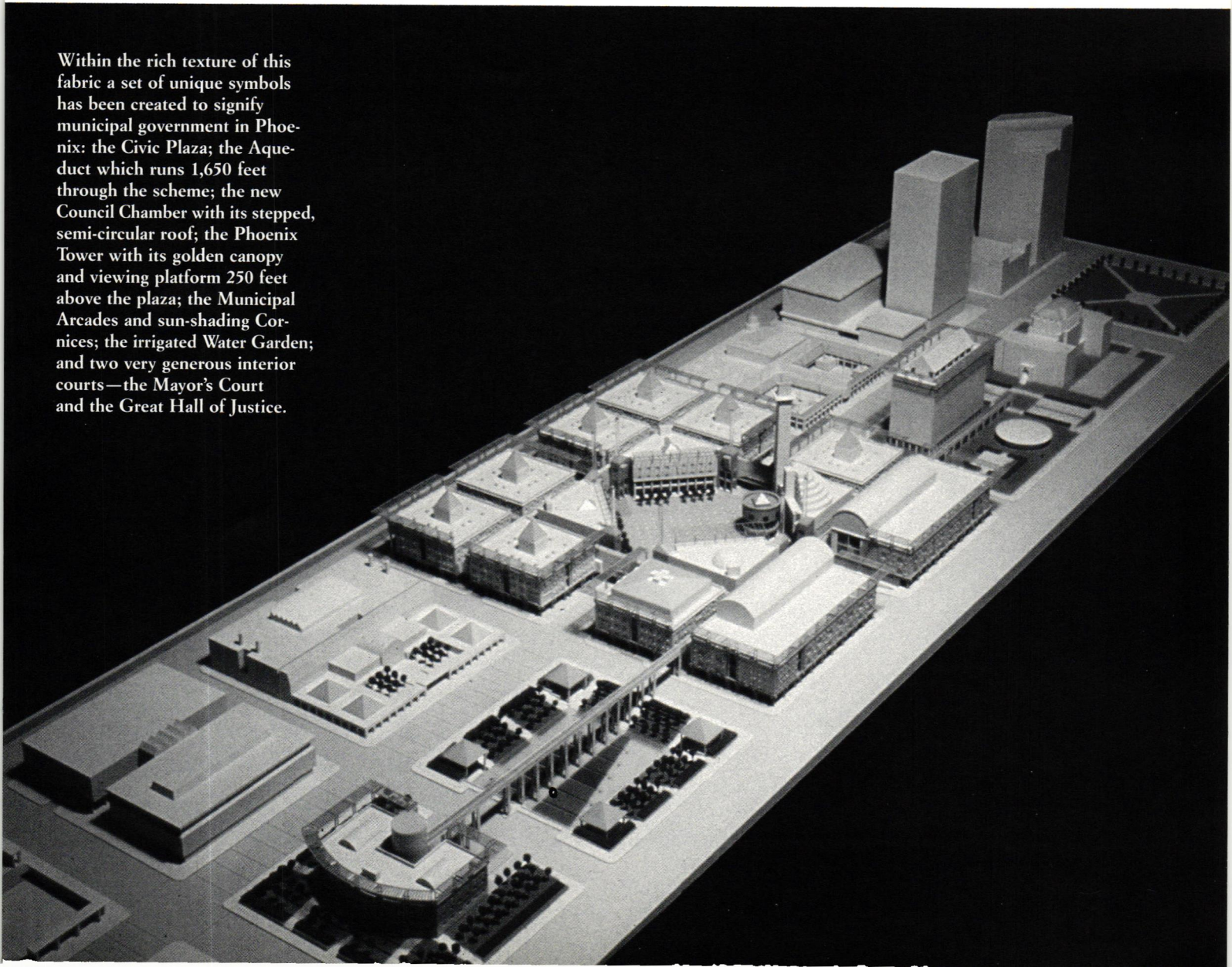
4. *Uses.* The North American city is rapidly changing from one of diversification to one of limited specialty in employment opportunities, building types constructed, forms of housing available and, thus, social mix. In fact, residential and industrial lands in the city are decreasing while office, hotel, institutional and vacant space is increasing. The effect is a reduction of jobs, particularly for blue collar workers, and a decreasing range of living accommodations, resulting in a city in which only the very young or the very old can find suitable housing. The population of some inner cities has

The scheme proposes an urban fabric of linked, low rise office buildings that will house the various governmental departments within the Municipal Government Center. A continuous network of gardens, lanes and courts connected by an aqueduct permits pedestrian access to all government facilities, officials and services.

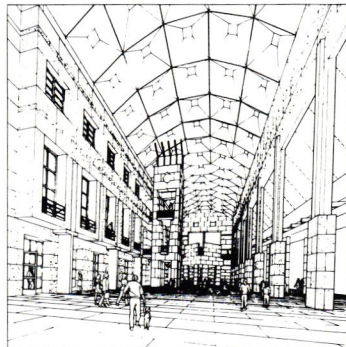


Urban axes

Within the rich texture of this fabric a set of unique symbols has been created to signify municipal government in Phoenix: the Civic Plaza; the Aqueduct which runs 1,650 feet through the scheme; the new Council Chamber with its stepped, semi-circular roof; the Phoenix Tower with its golden canopy and viewing platform 250 feet above the plaza; the Municipal Arcades and sun-shading Cornices; the irrigated Water Garden; and two very generous interior courts—the Mayor's Court and the Great Hall of Justice.



Images of the Phoenix and the walled oasis are rendered in sandstone and steel. Desert hues of reddish-brown and buff-pink sandstone are used to associate the buildings with the earth, while the filigree of the steel cornices connects the buildings with the sky.



View of mayor's court

remained stable as the infrastructure and fabric radically alter. Other cities have lost population.

Most significantly, both the economic and political bases of the city are eroding. The separation of function, in particular the place of work from where we live, destroys the diversity of life that is normally associated with good cities. These rigid ideas of separation must be altered.

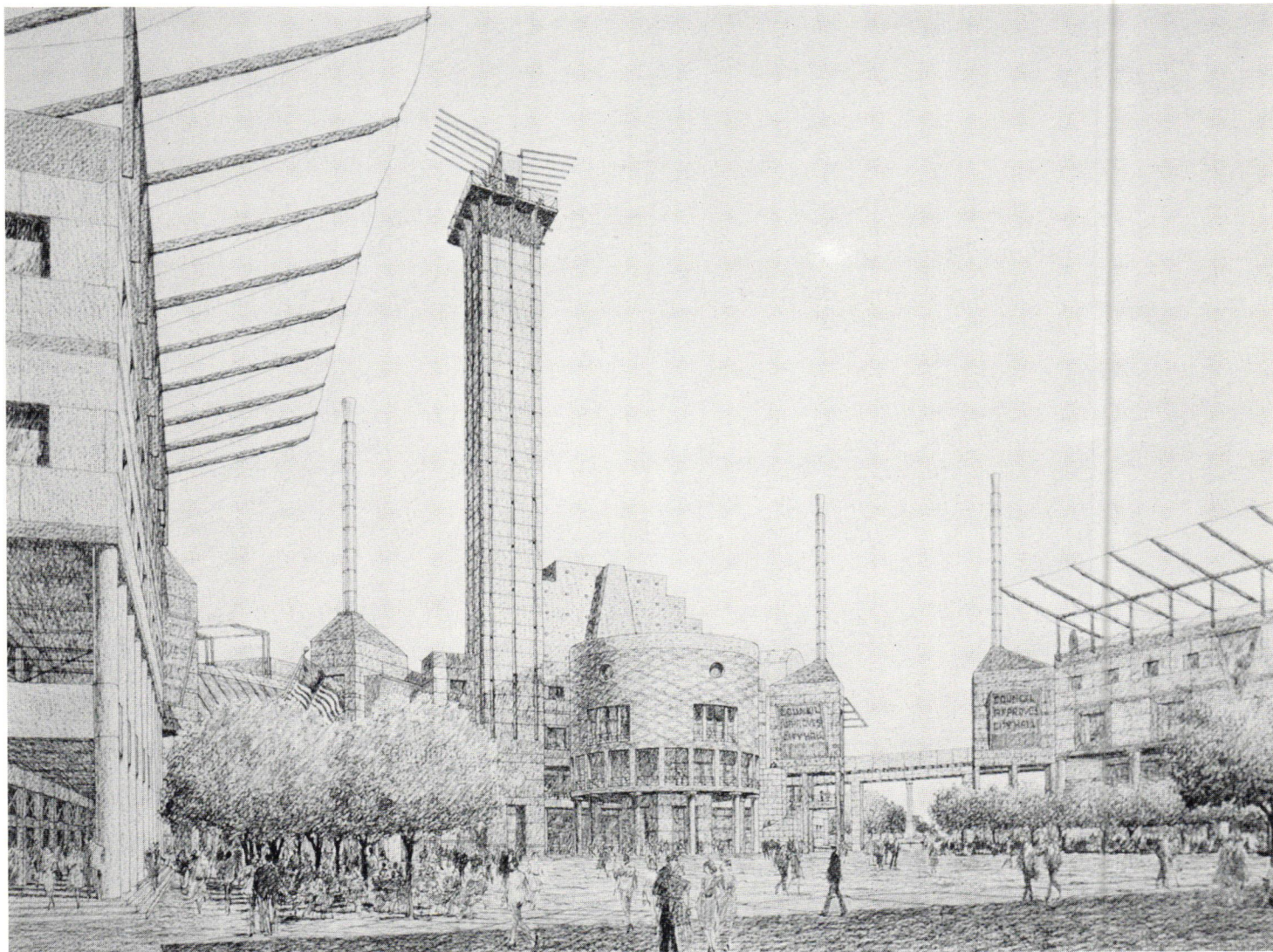
5. *Objects.* The attitude that encourages separation—the interest in the new, and the lack of respect for the existing—have produced an attitude that champions objects instead of fabric. Historically, cities have grown by building within or upon the existing infrastructure—additive growth. It is not unusual to have fourth and fifth generation neighborhoods in old cities. Jerusalem has 12 layers! London in the 18th and 19th centuries, and Philadelphia in the 20th century, are but two of a great number of cities that developed interesting intensification strategies through infill and conversion of existing neighborhoods. The current disrespect for and wanton destruction of our cities must stop, and an attitude of building fabric instead of isolated and disconnected objects with residual open space must be found.

6. *Transportation.* The only transportation that works with the uni-centered city concept is the

private automobile, since the distribution of radically low suburban densities makes any public transit alternative unfeasible. The separation of place of work and place of habitation demands expensive freeway infrastructure to connect the two, resulting in traumatic “cuts” through the middle city areas that produce a kind of “DMZ” between the inner and outer city (suburbs). One of the most serious problems of the uni-centered city is the lack of a public transit alternative. Reform is paramount.

Some promising technological communication happenings could affect the current separation of work and habitation and the radical concentration of white collar office workers. Reyner Banham, in “The Well-Tempered Environment,” attributes the impact of the telephone (which encourages bureaucratic stacking) as the basis of the skyscraper. The computer of today offers a “communication revolution” of equal impact but, in the computer’s case, one looks forward to a bureaucratic *de*-stacking and thus a better distribution of density. Equally interesting is the promise of a more fluid work schedule reducing the incredible problem of peak transit loading.

7. *Diversity.* The concept of the uni-centered urban core with its suburban sprawl is destroying the diversity of the city. In a time when California is experiencing rapid demographic changes in race and



Perspective view of civic plaza

CARLOS DINEZ ASSOCIATES

income, we must maintain an urban form of flexibility and choice. Implicit in diversity are the important architectural concerns of "regionalism" and "contextualism." We should be reversing the trend of having our cities become more and more alike. Uniformity and standardization must be replaced with diversity, an attitude which is philosophically of our time.

AMERICAN URBANISM: THE SEARCH FOR A STYLE

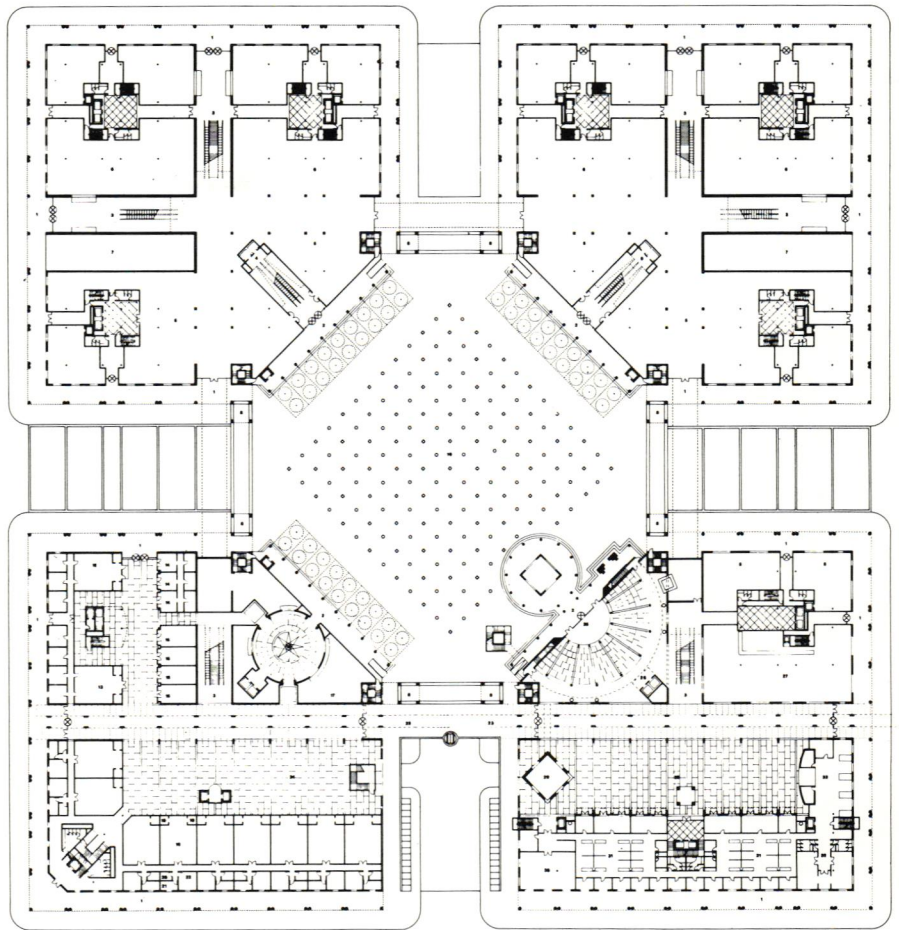
I propose a North American architectural style for the year 2001. The following characteristics are macro-scale expressions of that style:

- The context is urban.
- The form is that of the multi-centered city, rather than the current uni-centered city with its high density, single-use urban core and its low density suburban sprawl.
- Densities are more evenly distributed with greater emphasis on the mid-density ranges and fewer extremes between the high concentration and low density sprawl. The high rise is put back on its side!
- The uses are mixed.
- Transportation demands are met by efficient public systems which cater to the pedestrian.
- The new technology is the communication "revolution;" its impact is extraordinary, affecting everything from urban form and the place of work to the home. Humanization is a major task of style.
- Diversity is the order of the day.

These macro-scale characteristics translate into specific urban design strategies. Low rise infill development strategies become an alternative to high rise strategies. Preservation and re-use of existing buildings replace the bulldozer approach. Buildings are connected and additive, rather than isolated objects. Historical traces remain as new and old buildings are combined. Useless residual open spaces are transformed into identifiable urban spaces—streets, squares, "galleria" streets and courtyards. The International style of modern architecture gives way to a reinterpretation of regional building elements and materials. Instead of introverted retail frontage, retail shops address and support public spaces. Mixed-use districts and neighborhoods emerge as alternatives to single-use zoning districts. A range of medium density urban housing prototypes are developed to replace singular, specialized housing types. And tower bases that have a positive, formative relationship to streets, squares and blocks are adopted as alternatives to the "tower-in-the park" or "tower-in-the-plaza."

Within the urban context, connection and linkage are principles in the sensitive consolidation of the urban fabric. Regional and local responses create a genuine diversity. Climate generates a new architecture of large, simple envelopes—buildings within buildings—with the court and galleria as major architectural types. Adjustability, the ability to modify the space, produces a dynamic architecture.

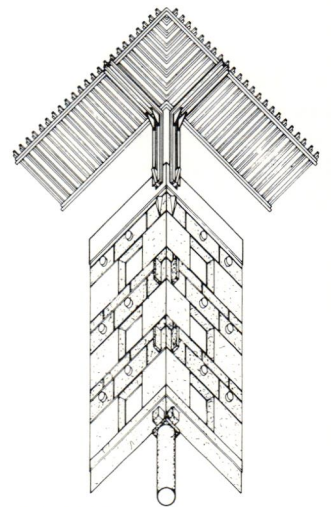
The thoughtful making of space emphasizes generic order, tranquility, adjustability, personalization and ambiguity. Choice is of great importance. Program is where design innovation begins. Both natural light and revolutionary artificial lighting techniques prevail. The landscape is again an important characteristic of the style of 2001.



Ground floor plan

The acceptance of building technology as an integral part of design, whether traditional or contemporary, encourages both the ordinary and elegant (most natural) uses of building systems, while celebrating a return to an elemental construction whose very techniques provide an organic and symbolic ornamentation. Social implication of style is again considered important in the urban style of the year 2001. "Art" and "prototype" are united in an integrated statement. Confidence allows tradition to be balanced with the avant-garde. Style is timeless and temporal—an architecture inclusive of past, present and future.

The style of the year 2001 will bring about a perfectly natural transition—from isolated, pretentious, object-type buildings to an architecture of place with diversity of fabric, genuine expression of regionalism, responsiveness to climate, appropriate application of technology, sensitive use of materials, human scale, and innovative programming. An urban style of the year 2001, like all good architecture, demands thoughtful assessment of fundamental principles appropriately related to circumstance. In the words of the British architectural historian, Sir John Summerson, "Architecture past, present and future is indivisible."



Sun trellis study

Barton Myers, FRICA, AIA is principal in the firm of Barton Myers Associates, located in Toronto and Los Angeles.

Build-Out in B.C.



Illustrative plan proposed for B.C. Place in 1983 by Arthur Erickson Architects and Fisher-Friedman Associates. B.C. Place subsequently has changed its policy to react to market conditions and private sector developer requirements. This plan is subject to revisions by a joint planning and design team comprised of members from the B.C. Place Crown Corporation, Vancouver's planning department, and the architectural firm of Downs/Archambault.

PROVINCIAL PLANNING AT FALSE CREEK

BY RODNEY F. FRIEDMAN, FAIA

The Provincial Government of British Columbia has 224 acres on the southern waterfront of downtown Vancouver, bordering on the False Creek inlet. The property is the abandoned railroad yards of the Canadian Pacific Railway. Under the auspices of the British Columbian government, a crown corporation named B.C. Place was put together to plan the development of the area for the next 25 years. Our firm was selected to do the master planning for the project in association with Arthur Erickson's office.

B.C. Place is the largest urban redevelopment project underway in North America. At ultimate build-out, in about the year 2006, the development will contain approximately 10,000 dwelling units; 3.5 million square feet of offices; 3.5 million square feet of mixed use commercial and retail space; 900,000 square feet of hotel space; 49 acres of park land; B.C. Place Pavilion, a 70,000 seat domed stadium (already completed); a provincial park with museums and amphitheater; 6 marinas and marine support facilities; community facilities; and schools.

The fabric of the new development was woven into that of the city—the Vancouver street grid was carried into the project, creating a continuity with the established city pattern and assuring that view corridors toward False Creek are maintained and enhanced. The water's edge, being one of the most important assets of the environs, was dramatically increased in perimeter by the articulation of the shoreline. Almost the entire length of the waterfront is accessible to the public and becomes a natural continuation of Vancouver's shoreline walk.

B.C. Place will construct the seawall and roads,

services and some structures that will serve EXPO 86 and become part of B.C. Place after the exposition. The majority of the B.C. Place lands—almost 65 percent—will be used by EXPO through 1986.

The provincial government differs from a redevelopment agency in the United States. It has the taxing ability and resources to put in all the infrastructure. The provincial government subdivides the land which it bought wholesale and then, with the design guidelines, sells it to the developers. Most redevelopment agencies in the United States buy land retail, discount it, and sell it wholesale to the developers, and the guidelines are not as stringent.

The capital required by B.C. Place has been arranged through a \$205 million equity investment by the B.C. Buildings Corporation, which borrowed money. B.C. Place expects to show a positive cash flow by 1987, and to have repaid all its borrowings by 1993 out of revenues earned from leasing land to private developers. B.C. Place thereafter will provide a perpetual return that can be invested in similar development projects throughout the province.

B.C. Place is projected to meet about one-third of the inner city's long-term housing needs over the next three decades. Densities proposed on B.C. Place lands leased for development are consistent with those existing in the downtown. The FAR of 3.0 is much lower than the downtown densities in many large cities. By concentrating some accommodation in higher buildings, open space and the brightness of residential neighborhoods are increased. The site has enough room for over 20,000 British Columbians of all income levels to live downtown.

Rodney F. Friedman, FAIA is principal in the San Francisco architecture, planning and urban design firm of Fisher-Friedman Associates, AIA.

Fixing Suburbia

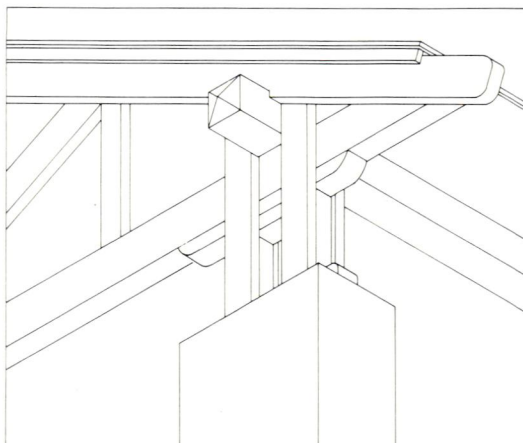
URBANIZATION IN THE WASTE LAND

BY DANIEL SOLOMON, FAIA

Much of my practice, both as architect and planner, has dealt with the small, precious, and particular problems of housing in San Francisco. The real problems of housing and urbanism, however, are not found in San Francisco where planning law, conventional building practice, and the automobile have conspired to produce some occasional glitches in an otherwise lovely and coherent urban fabric. They are found in places like San Jose, San Leandro and parts of Orange County, where the same forces have combined to make an alienating landscape of horrific dimensions and continuing proliferation. My principal interest for the past couple of years has been to investigate to what degree the method and spirit of our work in San Francisco can be applied to the larger problem of California housing.

The towns of the American west are planned colonial cities based on rationalist grids. The idea of "town" in western American cities existed before the towns themselves existed. There was no uncertainty among settlers of the west as to what a town was. Planning and building consisted of filling out this pre-existing notion of "town." Buildings in western towns prior to World War II were frontal buildings oriented toward the squares and streets of the grid. They had a consistent building typology and a consistent language of architecture. Aldo Rossi, in a rare moment of bourgeois lucidity, said that the purpose of building typology or the classification of recurrent patterns of organization is to make the acts of individuals into collective acts, which are the building and rebuilding of the public space of towns. So most western towns initially were built with consistent patterns serving the grid, and with building typologies that supported the making of public space within the grid. Following World War II, and the explosion of growth starting around 1950, entirely different principles of city building emerged.

The post-war suburban landscape is the product not only of circumstance, but of ideology. The ideologists were Charles Perry, Clarence Stein, Henry Wright, and Frank Lloyd Wright. Their Old Testament was the FHA minimum property standard of 1946; their New Testament, the planned development ordinances of the 1960s. Their ideals are embodied in the drawings of Broadacre City, and particularly in the plan of the Usonian house. It is a significant paradox that during the most intensive period of urbanization in California, the ideas that motivated



architects and planners were fundamentally anti-urban.

In the Usonian house, the automobile was welcomed into the pattern of the plan, the house turned away from the public street with a blank wall, and every space in the house was directly accessible and oriented to a private prairie on the suburban lot. In the corrupted versions of this ideal (the pervasive and familiar house types of which the suburban western United States consists) the idea of the town has disappeared completely and there is no intercession of a public world anywhere in this private landscape between the freeway and the electric garage door opener. Recently we made two attempts to dent this pattern of the private landscape; one as an architect and one as a planner.

First is a little subdivision of 80 houses, West



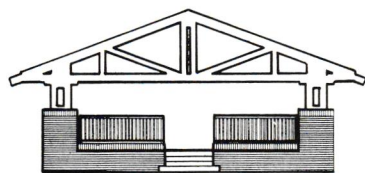
Soulless suburbia, circa San Jose.



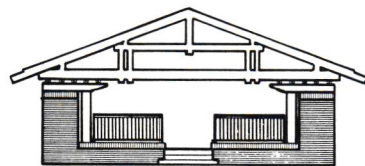
West Fairacres Village

JANE UDOZ

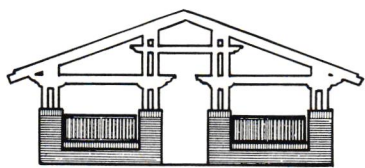
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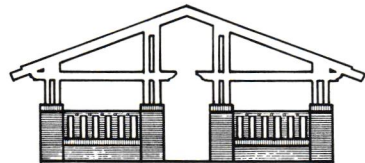
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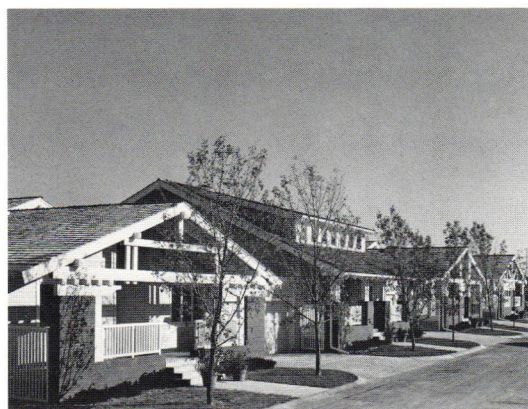
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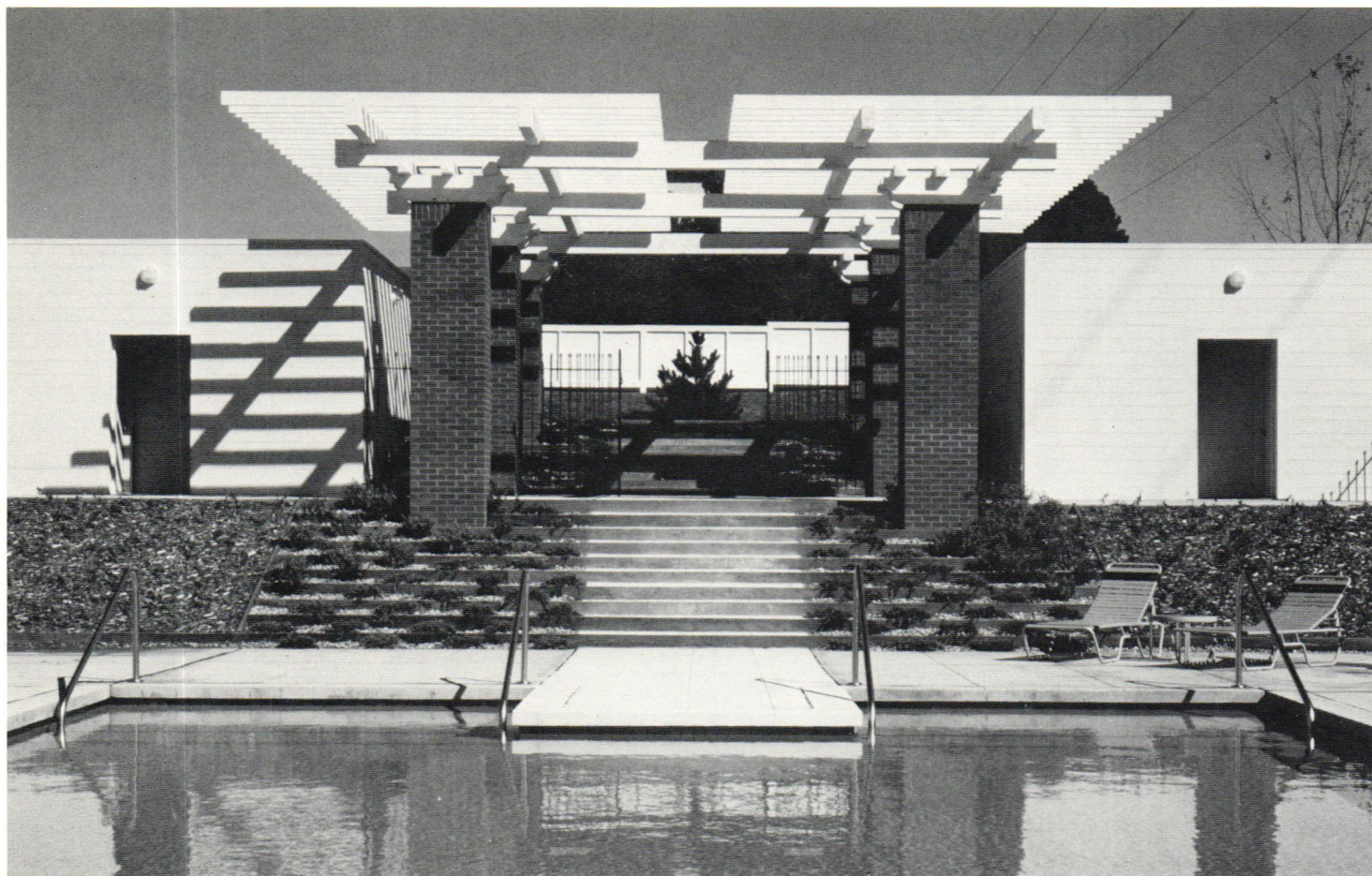
Fairacres Village, in Omaha, Nebraska, done in collaboration with John Goldman, AIA. A previous architect's design for this site is exactly the kind of subdivision prevalent in the suburbs. There are curving streets, cul-de-sac streets, streets lined with garage doors, and houses that orient toward the sun and away from the public world screened by their garages. Our plan, of the same density, serves some of the same ideals, but others as well. The Usonian ideal of the private landscape, rooms which orient toward gardens, and gardens which orient toward the sun, is preserved in this gridiron plan. Our plan was built because a young Berkeley-trained planning director, Marty Schukert, prevailed upon the developer to build our version and not the enclosed, private landscape which it replaced.

The house types themselves are a hybrid of the 1920s bungalow and the Usonian house. They are frontal and axial and face the street. Along the

streets are front porches. In every plan type, the parking is recessed and the major rooms of the houses all orient toward a private garden. The houses are transparent from the front door to the garden.

The problem of the repetition of these houses in large numbers—which is the problem of housing in a situation where banks decree that the size of a project is about 200 units—is addressed in exactly the way it was addressed by craftsmen builders in the 1920s. We developed a catalog of mutually compatible parts—including gable ends, bases, and handrails—that were adaptable to the four standard plan types. These parts assembled to a nonrepetitive streetscape made of similar elements. Incidentally, we found that craftsmen skills are alive and well and, in Omaha, the craftsmen were delighted to be able to exercise their skills in this way.

The Omaha project is a model for the planning work that we are doing in San Jose—writing housing standards for the City of San Jose. San Jose is a city of 615,000 people; 315,000 of whom live in dwellings built since 1965. The city is the product of building conventions and planning practice as they have existed since I got out of school. I think that there are few places in the history of the world where so much growth, so much success, so much economic power, and so much cultural vitality has created so little urbanity. The environment is seen by the planning director, the planning commission, the mayor and the city council as profoundly unsatisfactory. This is an environment planned entirely in the language of land use planning—of height, bulk, lot coverage, open space, density, and parking requirements. The environment has been produced without



the language of building typology that produced the gridiron city that it replaces. The landscape is made private by endless processions of garage doors through which you disappear into your private world.

One typical standard house type has 45 feet of frontage, 40 feet of which is garage door. In the new ordinance, the pattern is derived from the Omaha project. The maximum frontage that can be devoted to a garage door is strictly limited and garages must be set back farther from the public street than dwelling space. Other rules address the problem of repetition and suggest solutions that have an effect similar to the Omaha porches. The result is a nonrepetitive landscape that is a streetscape of houses, not of garage doors; a landscape in which the public presence of dwelling has reappeared.

Another typical housing type in San Jose is the large cluster with two-to-one parking, which economy dictates must all be either open or in carports. The only public world in these projects—the place one enters and leaves, the address and the identity—is the parking lot. The new regulations say that the place where you enter a planned unit development cannot be a parking drive, but must be a public street or an entry drive. The characteristics of an entry drive are that parking is prohibited, the setbacks are tiny, entrances to buildings must be along the street, and public open space should be visible from that street. This ordinance attempts to redress the sequestering of the landscape and the dominance of the automobile at the same density, to the same accommodation of cars, and at the same cost as the previous pattern.

The lesson of San Jose, and the housing types



upon which it is based, is that the legacy of American urbanism has not been a topic of preoccupation for developers, bureaucrats, politicians or architects for a long time. We have learned from the San Jose experience that architects and the dreams that architects serve are deeply involved in creating the patterns of growth that ultimately demean, vulgarize and make meaningless all that we do. These patterns are so pervasive that none of us, singly, can change them. But the episode in Omaha with a bright, energetic, and enlightened young planning director shows that there is a way in which a generation of architects, committed to a rebirth of American urbanism, can collectively produce a new urbanity, even for those places whose creation is based upon ideas that are fundamentally anti-urban.

Daniel Solomon, FAIA is principal of the San Francisco firm of Daniel Solomon, FAIA and Associates.

Project:

West Fairacres Village

Architect:

Daniel Solomon, FAIA & John Goldman, AIA, Associated Architects

Developer and General

Contractor:

Goldman-Kasin Company

Structural Engineer:

Lee Mason & Associates

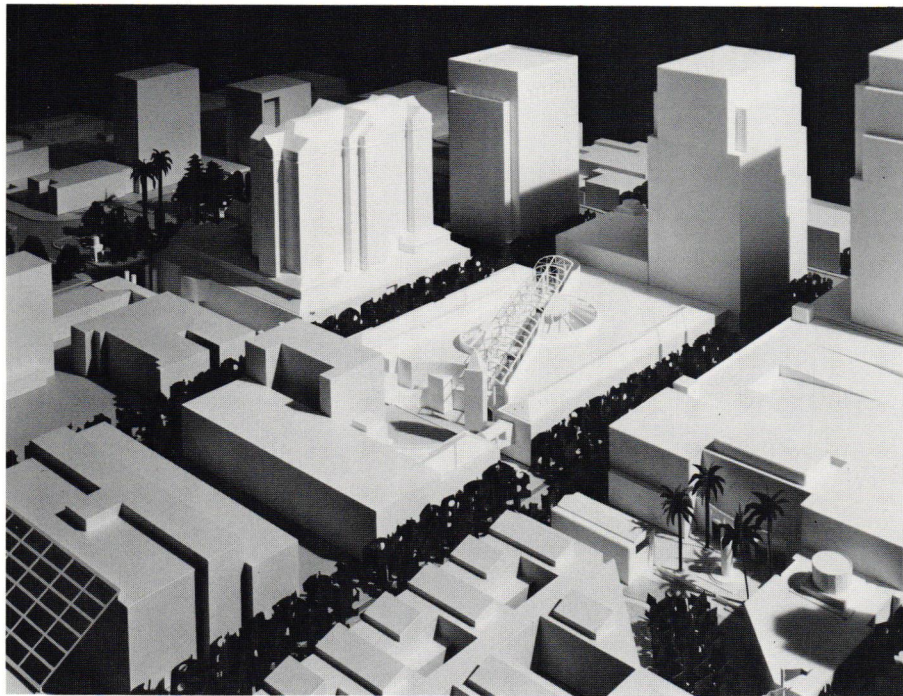
Mechanical & Electrical Engineer:

O'Kelly & Schoenlank

Landscape Architect:

SWA Group with Barbara Stauffacher Solomon

A Blueprint for Urban Growth



Silicon Valley Financial Center Master Plan

THE STATE OF THE CITY IN 1986

BY JOHN LUND KRIKEN, AIA

The subject of urbanism has to do with how we are settling the land from the rural countryside to urban downtown. From the perspective of our practice in the west, the historical patterns of urbanism are mostly unchanged, except for a few important variations.

For example, migrations of people to sunbelt cities continue. What is different in 1986 is that private developers are able to accommodate this growth in larger and larger projects.

As has been the trend, population growth is absorbed by increased densities in the cities, and on suburban land at the cost of sprawling, unsightly settlement in the rural landscape. What is different in 1986 is that the disruption to environmental quality due to rapid growth has triggered an increasingly large citizen-based anti-growth movement.

To build projects today new development costs are needed to mitigate the problems associated with growth. One can sense a slow shift to larger developers that have the financial capabilities to carry these costs.

In most western cities, the fast growth has left behind many empty, nondescript buildings which have created a fierce competition for tenants. The financial capability of larger developers coupled with a competitive market has, not surprisingly, raised development standards. New projects must be built in the right places and good architecture and planning are viewed as extremely important to the finan-

cial success of the project.

Based on these observations, I have identified seven positive development trends that today appear possible, starting from downtown and moving outward to the rural countryside.

1. In the downtown, architecturally compatible new buildings will be added and other less attractive buildings will be remodeled or replaced. There are many examples now of buildings built under the San Francisco Downtown Plan which limits height and bulk and calls for architectural expression of top, shaft and base. Less known are projects that remodel older boxy buildings by replacing their facade and base, as well as activating pedestrian street life with new ground level uses in order to make them more competitive. New life is being brought even to the homely parking structure.

2. The best of the older downtown buildings will be preserved to maintain historic continuity and nonreplaceable architectural detail. Not only are buildings being preserved outright by public policy but, in many cases, their economic value in creating an unique identity for a project is being realized.

3. Major downtown areas will require higher levels of environmental quality in order to compete with nearby suburban centers. New retail and residential uses are being introduced to older cities that, together with hotel, office and cultural uses, create unique urban environments that are distinct and more diverse than their suburban counterparts.

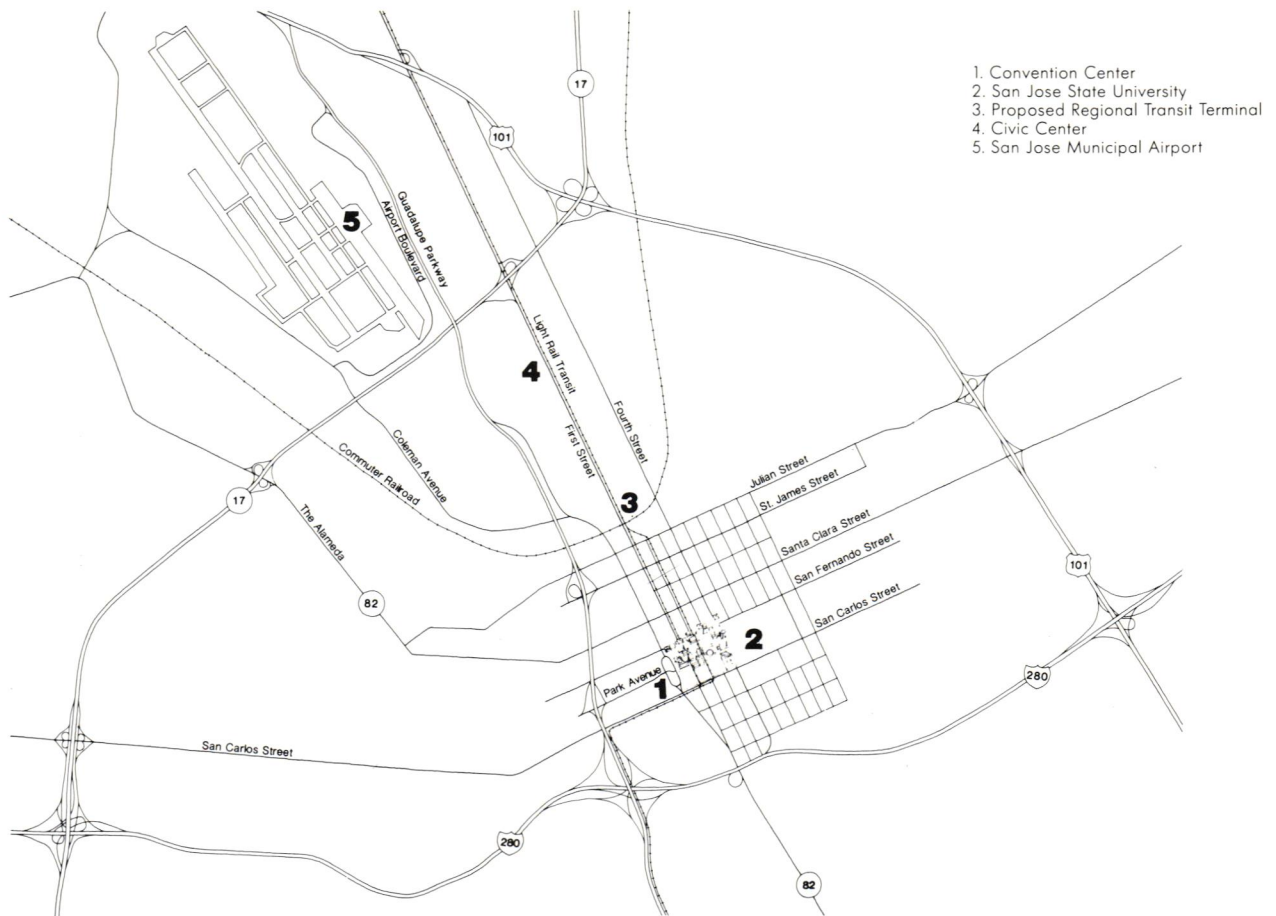
4. In suburban areas, transportation and ease of access are becoming primary determinants of locating density and places of work. New projects at unprecedented scale suggest public and private interest in restructuring both transportation and land use to more positive patterns that will enhance suburban livability.

5. Suburban town centers will become true places of gathering with adequate transportation and development patterns that encourage pedestrian associations between uses. Suburban center projects are becoming larger and accommodating richer mixes of use that make them unique from the background of the unplanned, ad hoc development pattern typical of the suburb. They are, in fact, becoming more like older downtown urban villages.

6. Suburban residential areas will become denser to meet demands of growth as well as the limits of transportation and open land. New residential communities are often building out at 20 dwellings per acre with new pedestrian-associated amenities that were not possible at single family dwelling density.

7. In rural lands, open space edges to urban settlement will be established to maintain the livability of urban areas as well as to protect irreplaceable agricultural land or scenic landscape. This trend is the weakest because there are few advocates either public or private. The role of major open space systems in creating livability is not well known except when they are unbuildable, such as waterfronts and flood plains.

From these trends, a few simple but important conclusions can be made. In the future, major downtowns and suburban town centers will become more alike. Metropolitan areas will become multi-centered, no longer dominated by single downtown work centers. Citizen environmental concerns will grow and the public management of development and

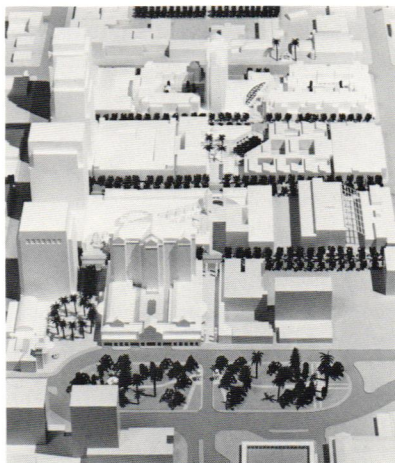
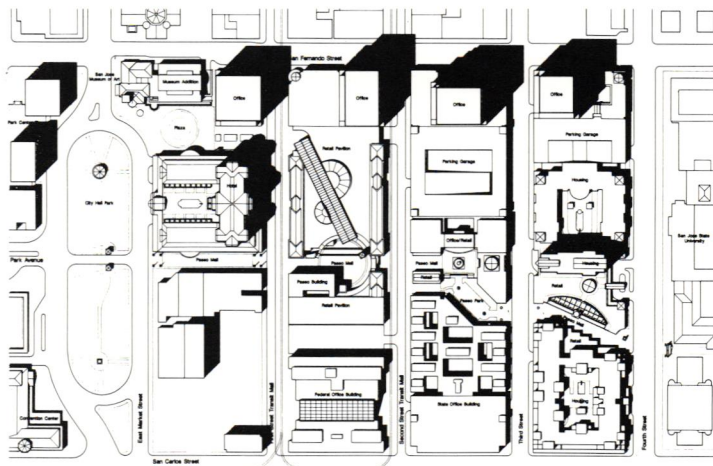


preservation will become increasingly complex and costly. But most important, between citizen concerns for quality and increased developer capability to deliver quality, there is reason for optimism.

A project underway in our office illustrates many of these trends. We recently completed the Silicon Valley Financial Center Master Plan for a private development group. The master plan is a 5 million square foot redevelopment proposal for a vacant 20.7 acre, eight block urban renewal area in the historic center of San Jose. This is one of the few remaining comprehensive urban renewal efforts in the center of a major city.

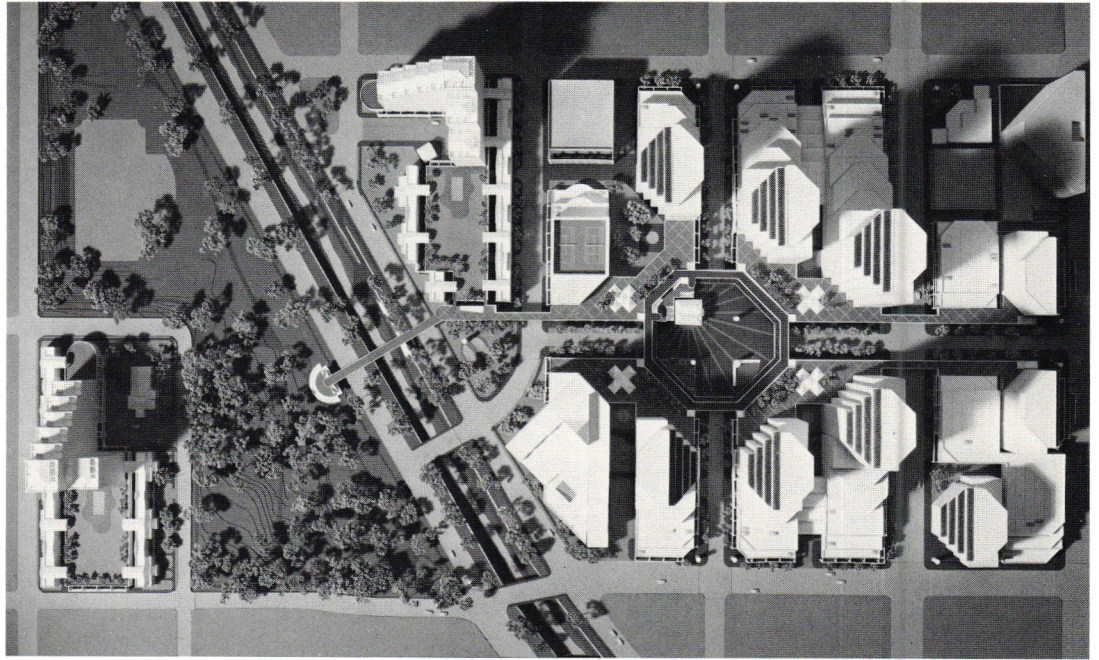
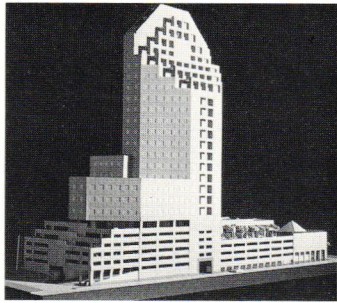
The purpose of this plan is to establish an urban mixed-use district with an explicit visual and physical presence and an appropriate density. The program includes a museum addition, 2 million square feet of office, a hotel and convention facility, retail, 690 units of housing, and parking. The project is characterized by a skyline visible from distant points of arrival, a sequence of courtyards identified by landmark architectural elements and linked by a continuous pedestrian arcade, and by ground level uses that activate streets and buffer parking structures.

The intent is to build an urban plan in a city depleted by a surrounding ring of shopping centers, to establish a precedent for future development, and to provide a focus for the tremendous growth in the region's population, economy, and transportation network. In short, to provide an urban center for the nation's fastest-growing city.



John Lund Kriken, AIA is a partner at Skidmore, Owings & Merrill, San Francisco.

The City as Cultural Artifact



Bannock Center Master Plan, 1983, Denver, Colorado. Building: 4,700,000 SF; site: 21.96 acres; mixed-use; FAR 5:1.

COLLECTIVE MEMORY AND THE SYNTHESIS OF FORM

BY PAUL KENNON, FAIA

The urban stage is not a single work of visual art. It cannot be perceived from one point and at one time. Its mental image can evolve only as a sequence of perceptions. In this respect urban design is not totally spatial, but is of the temporal arts like music and literature. The urban stage is a historical process; change is of its very essence. Each generation builds, alters, destroys and replaces the artifacts that make the visual city.

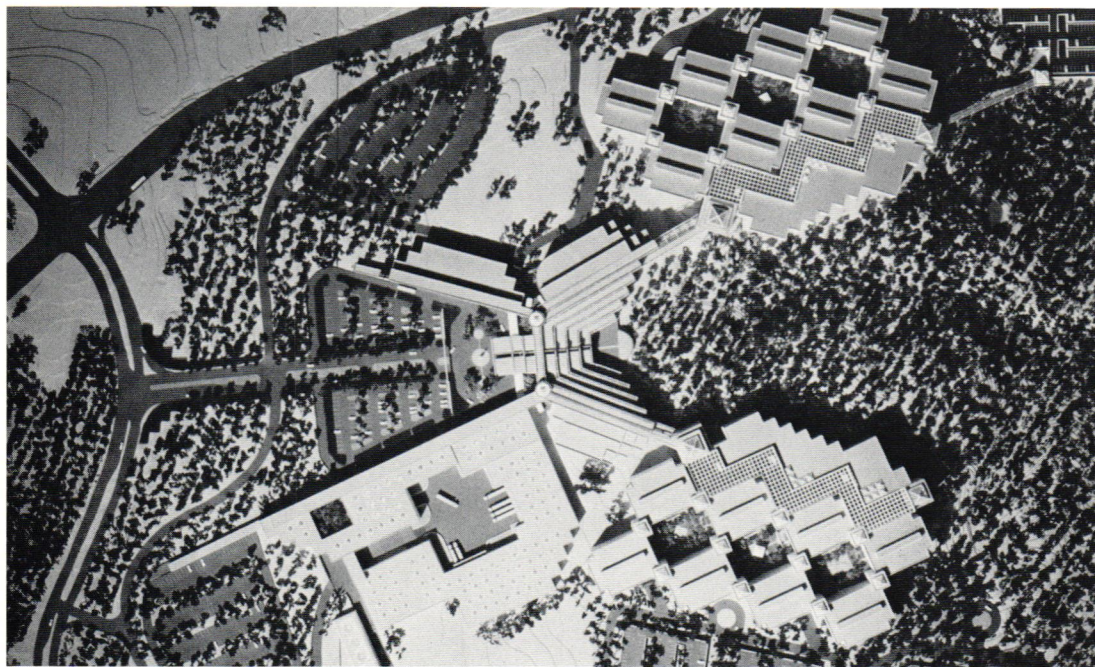
The urban stage is the focus for the act of life, both for the individual and for the collective. On the urban stage the play of life is complex and each participant and member of the audience reads it in a distinct way. Each life is rich and diverse. The architecture of the city pulses and gives vitality to life. That's what makes urban architecture so fantastically rich. It becomes the symbol of time, and gives cultural meaning.

The city is the ultimate expression of architecture, the ideological language of the confluence of social, political and economic forces. Through urban architecture, one realizes the dream of a city and understands its values and order. By "urban architecture," I mean not only the visible character of the city and its diverse architectural style, but also the issue of the on-going development process.

Three significant forces shape urban architecture. First is people: involving and understanding their aspirations, institutions, activities; their humanistic values, associations, and references. Second is the context, designing for the appropriate fit within an existing environment, the primacy of place. And third is the spirit, that lifegiving quality given by the architect, the intangible conceptual thinking that's transmitted by aesthetic systems to the tangible act, and transcends to a formal order that moves our intellectual, physical and emotional being.

The new American community is about all the architecture of the city: its primary elements, its monuments, its parts, the urban fabric. Ultimately there is a relationship between any single architectural project and the destiny of the city. When a project or form is not utopian or abstract, but evolves from the specific problems of the city, it persists and expresses these problems through its style and form, as well as through its many deformations.

Three forces act upon the urban architecture of the new American community. The first is the need to enrich the evolving urban fabric. A city is in a continuous process of influence, exchange, and change. As an urban place develops with time, it acquires memory and a consciousness of being. Choice is made. The city realizes itself through its own idea of what a city should be. Each site and structure is an artifact, a place of collective memory where earlier meanings are retained even as its function or context is forced to change. The city becomes



3M New Divisional Headquarters, 1987, Austin, Texas. 2,490,954 GSF.

a mythical structure where monuments act as places of collective memory. As transformation takes place, we architects and developers enrich or negate the enduring quality of life.

The second force affecting American urbanism is the need to recognize that distinct cultural nodes, with their own cultural identities, are emerging within the urban fabric. The contrast between the general and the specific, between the collective and the individual, gives form to urban architecture. Each part of the city possesses its own spirit and sense of place. Place-making is the key for urban architecture; collective place gives character to the city.

Third, the concept of the workplace as community-within-a-community is re-emerging. Remember the company town? One company provided the economic force that generated an entire community. A new form of this phenomenon emerges in the urban architecture of the new American community. The workplace is becoming a community within the context of a larger urban fabric. We are designing workplaces for corporations that house 5,000 to 10,000 people. As an architect the challenge is to resolve the forces of people, context, and spirit as we create these new workplace communities.

The measure of a city's greatness as a place to live must come from the character of its institutions. The city is a fabric of artifacts and feelings that are stronger than either architecture or form, and go beyond any utopian or formalistic vision of the city.

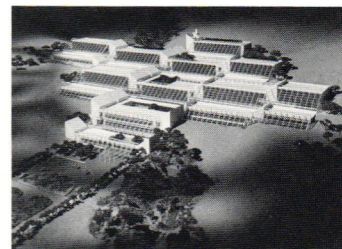
Urban architecture should have an inseparable relationship between humans' behavior and their very being. Urban architecture is a synthesis of the city's form. But the city is more than a generative, functional system of architecture and urban space. The city is a spatial structure. And there is a constant polemical urge of architects to design systems in which spatial order becomes the order of society and attempts to transform society.

Our challenge with urban architecture of the new American community is to cope with the significant forces: to continue to enrich the evolving urban fabric; to recognize that cultural nodes are emerging, each with its own distinct character; and that the new workplace as a community-within-a-community is re-emerging.

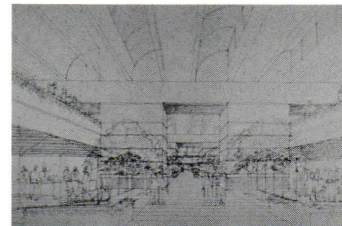
Anyone confronted with a work of art, whether aesthetically recreating or rationally investigating it, is affected by its three constituents: materialized form, idea and content. The unity of these elements is realized in the aesthetic experience, and all of them enter into the aesthetic enjoyment of our art form, architecture.

What we do as architects clearly states our view of this world, the reality of the world, or the world as we want it to be. As music is architecture for our ears, architecture is music for our eyes. Seek your poetic expression.

Paul Kennon, FAIA is president and design principal for CRS Sirtine in Houston, Texas.



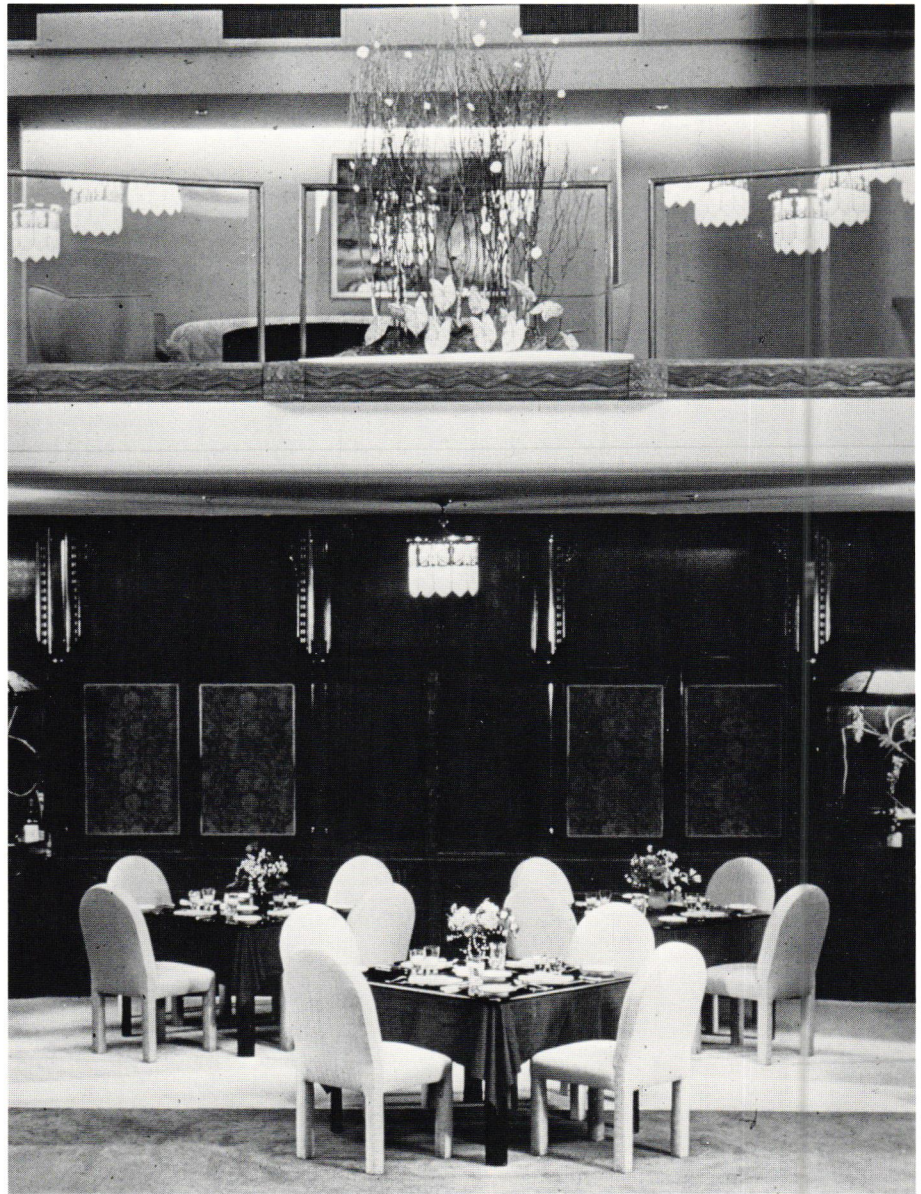
Solar Energy Research Institute Permanent Headquarters, 1982-3, Golden, Colorado. Field laboratory: 95,000 SF; Phase I: 518,000 SF.



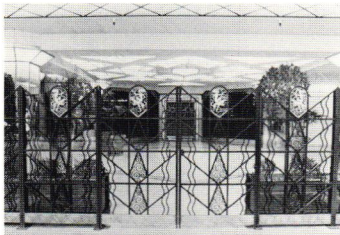
Design competition solution for research laboratory for Hallmark, Inc., in Crown Center, Kansas City, Missouri. 150,000 SF. Site: on top of existing parking garage.

NICHOLAS DE SCIOSE

Building Upon the Past



The Rex Restaurant



Oviatt Building

RESTORATION OF THE URBAN CORE

By WAYNE RATKOVICH

The central issue among American cities is a search for an understanding of how the city will serve our society. The great cities of the future will be those that have a clear vision of their purpose, and work toward meeting that purpose with high human spirit and style.

A city is more than a place where people share a zip code. It's a place where they find enrichment, growth, and excitement. Urbanism would be well served if we viewed our cities as a collection of unique villages, each having its own constituency, its own special character and purpose. Within those villages are meeting grounds, important urban places and spaces where we can share our lives, our talents, and our personalities together in high human spirit.

Our firm was principally engaged in suburban real estate development until the mid-1970s, when we began to develop urban environments by revitalizing historic urban buildings of distinguished design. Developers are not in the business of building buildings—that's what contractors do. We have a different role. Our job is like that of a producer. We gather the skills and talents necessary to produce an environment, whether it's residential, retail, or office. We acquire the required skills of understanding design, knowing which architects to employ, which contractors to hire, how to market a product, which real estate brokers to hire, and how to finance the project. All of those skills are part of the development process. We applied them to developing existing buildings, and that brought us into the urban core. I would like to discuss four projects from different perspectives, including how we financed them and some nitty-gritty aspects of how they came about.



THE OVIATT BUILDING

In 1977, a marvelous building in Los Angeles, the James Oviatt Building, was offered for sale for \$525,000. That was an attractive price for a 100,000 square foot building fairly close to the center of downtown. Eventually we purchased the building for \$400,000, a price that reflected land value. The assumption was that whoever purchased this building would demolish it for use as a parking lot.

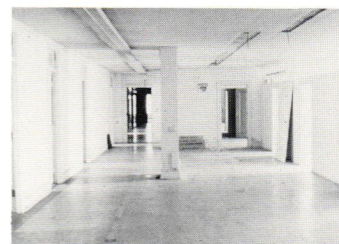
The 13-story building originally was built by a haberdasher named James Oviatt for his magnificent store, Alexander and Oviatt. While he was traveling to Europe and purchasing fabric and clothes for his store, Oviatt met Rene Lalique and subsequently

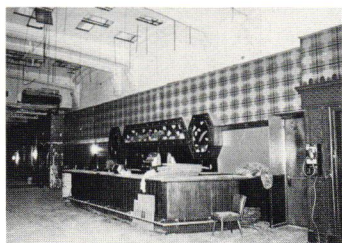
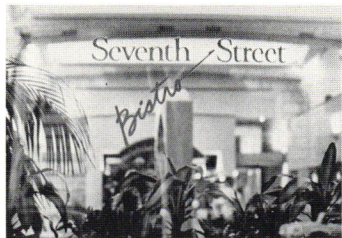
gave him what was reputed to be the largest single commission that Lalique had ever received on a commercial structure.

The market was coming out of a downturn in the late 1970s into an up cycle, and there was not adequate time to produce new buildings. We purchased this building with the expectation that we would remodel it and make it available to the office market before new buildings could come on line. It was targeted for the secondary market. To our surprise, the building was greatly appreciated by the market. We did one floor and then immediately upgraded the tenant improvements. Even though the building had all sorts of design limitations, we were able to produce a reasonably high quality environment. The building attracted a good mix of tenants, people who were willing to pay much more rent than we had expected.

Within the building was an extremely challenging space to market, a 13,000 square foot, two-story volume. The lovely space was designed in considerable detail to accommodate the original store. We wanted to turn it into an elegant restaurant, but consultants told us that this idea was absolutely nonsense. They said we should put in a bar or a low-end Mexican restaurant that would achieve a lot of sales at lunch. The consultants said there would be almost no dinner business and certainly no weekend business. We chose to ignore that advice. The excellent restaurant we installed, the Rex, has been open for five years. It does about \$10,000 of business a day, about \$7,500 of that is at night. The busiest nights are Friday and Saturday.

In 1983 we sold the Oviatt Building for over \$13 million, against an investment of \$5.5 million. The lesson we learned was that if you are engaged in an adventure at the cutting edge of urban revival, you are better off going to extremes rather than making compromises. The Rex was an extreme. If the restaurant operator had compromised, it wouldn't have survived. And if that restaurant hadn't survived, the building wouldn't have worked. The strength of the commitment is what made the project successful.





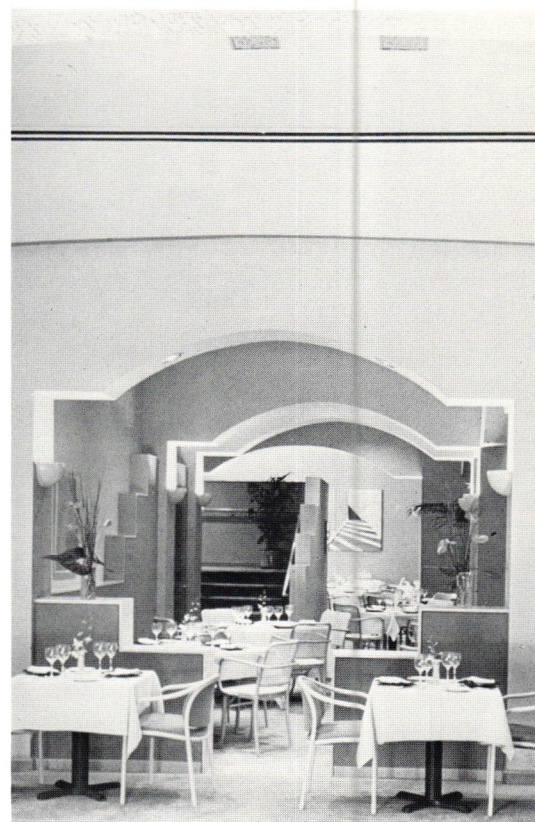
FINE ARTS BUILDING

Our second building, the Fine Arts Building in downtown Los Angeles, was much more expensive. We acquired it for \$10.5 million and spent more than \$3.1 million in rehabilitation. The project was financed with a combination of equity and debt. Debt was borrowed from First National Bank of Chicago, and a group of investors put in about \$4 million. At its completion the building was financed by Teachers Insurance and Annuity Association, a conventional, large scale lender. A \$14 million loan and about \$2 million of equity remain in the project at this time. In the Fine Arts Building, we learned that if you're not at the cutting edge of urban revival, you take less risk and you make far less money.

The Fine Arts Building was conceived in 1928 as studios and galleries for downtown artists. It did not work. Subsequently it became a corporate headquarters. We gave the building back its original name, and have attempted to make a connection with the arts community and the business community in downtown Los Angeles.

A restaurant, again, is a rather critical part of the building. Having spent so much money on the building, we were looking for a high-end tenant willing to pay fairly high rents; in this case, about \$26 a square foot which, for a restored building in Los Angeles, is quite high. So we needed to provide a total environment and a total image that was appropriate to the tenants we needed to attract. We created the Seventh Street Bistro out of a hovel, an "alkie" bar. When we took over the bar, the health department handed us a violation listing 88 separate issues. We gutted the bar and discovered some wonderful architectural features that we didn't know even existed.

Again, the restaurant was not supposed to work in downtown Los Angeles. It was too expensive, too



elegant. Nonetheless it has become known as the "power lunch" place downtown. We didn't do the restoration to be in the restaurant business; we did it to help produce a total environment.

DOWNTOWN WOMEN'S CENTER

Our development team then went to skid row. We were asked to assist a wonderful lady, Jill Halverson, who runs a downtown women's center. Her strongest aspiration was to find a place in downtown Los Angeles where women could live with dignity in the slums of skid row. The Downtown Women's Center identifies the possibilities that urban areas have in providing for their disadvantaged.

We started this project not knowing how we were going to fund it. We had nowhere near the amount of money necessary to buy and renovate a 30,000-square-foot building. But thanks to the efforts of a number of people, including Mrs. Otis Chandler, we raised over \$1 million in less than six months, all privately, to acquire the building, and almost \$1 million more to do the remodel and rehabilitation.

A great deal of money was spent on design, intentionally. A deeper issue here was to enable these women to live in dignity and cleanliness, to be proud of themselves and their environment. We felt that the environment needed to help them through their daily lives. Each resident has her own little porch, her own entrance, her own space. Each room has a full-length mirror so the ladies can look at themselves, be proud of themselves as they step out the door. The project shows how architecture and sociology come together to affect behavior. This project demonstrates that our urban areas have the resources, human and financial, to care for their disadvantaged.



RANDALL MICHELSON

WILTERN CENTER

The Wiltern Center is in the Wilshire area of Los Angeles, clearly out of downtown. This older area had no signs of revitalization whatsoever when we purchased the property. We purchased a lovely 80,000 square foot building, together with a 2,344 seat movie palace, for \$6.3 million in 1981. The total investment approaches \$20 million; about \$6 million in equity, and \$14 million in debt. The debt was provided by First National Bank of Chicago, and the equity by a private family in Los Angeles. This building qualified for a 25 percent investment tax credit. On the other hand, we purchased the property six months before that law was enacted, so it was not our motivation in buying this property.

This building, dating to 1931, is one of the pre-eminent examples of Art Deco in the city. The architect for the theater was G. Albert Landsburg out of San Francisco; Anthony Heinsbergen, Sr. was the interior designer on the theater. Stile O. Clements was the architect for the building.



When we acquired it, the theater was in awful shape. The sunburst design that was part of the original theater had collapsed, and had to be reconstructed. All the seats had been removed and the theater was terribly vandalized. Lots of care was taken to produce the quality of environment that existed originally. The theater was converted into a performing arts house. The rehabilitation costs of about \$5 million included \$4 million in cosmetic work, and \$1 million to extend the stage by 13 feet.

This theater is the single most important thing we could do, not only for our project, but also for the area in which the project is located. The theater is winning legitimacy now. The Los Angeles Philharmonic will play there in October; the Music Center Opera Association will present three operas in the theater in the next year; and we're expecting to announce some substantial bookings this summer. This theater is significant as an urban meeting ground, a place of celebration, and a place of spirit.

In this particular area, we are the only project that is showing signs of a new life. The lesson we learned is terribly important to cities searching for ways to start the process of revival. That lesson is this: have partners in urban pioneering. Like scuba diving, urban pioneering might be fun, but it's something you never want to do alone. Two or three developers will find comfort from one another. Being out on a lonely outpost at the corner of Wilshire and Western with the Wiltern Theater is not something I'd choose to do again. I will do it again only with the company of other people.

These projects taught us that there is a place for developers in the urban environment, where we can operate profitably and with relevance. We were able to use the quality of the architecture that existed, and the historic character of the buildings, to give them visibility, to promote them, to market them. Had we done otherwise, we would have missed a wonderful opportunity, because we found that the people of the community greatly appreciate these projects.

The rate of return on urban projects being undertaken by developers today falls within the same rate of return range that developers seek to achieve on other projects. Roughly that is between 12 and 13 percent on an unleveraged or unfinanced basis—that's about where all real estate development is, no matter what type, shape or form. The financing for urban revitalization projects is extremely difficult to come by, particularly for the inexperienced and uninitiated. But the same institutions that finance conventional projects finance these kinds of projects: banks, insurance companies, syndicators. There are simply fewer institutions that will take on projects like this. Bless those who will.

The best service that the government can perform is simply to encourage such projects vocally, and implement a simplified and a sympathetic approval process. Well-intentioned financial subsidies—and there are many, from investment tax credit to grants and loans—generally have the same result. They subsidize the seller of real estate by increasing the value. They also, in my view, frequently misdirect the natural path and process of urban change.

Wayne Ratkovich is a partner in the development corporation of Ratkovich, Bowers & Perez in Los Angeles.



Project:

Oviatt Building

Building Architect:

Group Arcon; Kaplan, McLaughlin & Diaz, Levin & Associates (Brenda Levin, AIA)

Rex Architect:

Levin & Associates

Project:

Fine Arts Building

Building Architect:

Albert C. Martin & Associates; Levin & Associates

Project:

Seventh Street Bistro

Architect:

Levin & Associates

Project:

Downtown Women's Center

Architect:

Levin & Associates

Project:

Wiltern Center

Office Building

Architect:

Rossetti Associates

Theater Consultants:

Levin & Associates, Architect; A.T. Heinsbergen Co., Interiors; Ray Shephardson, consultant

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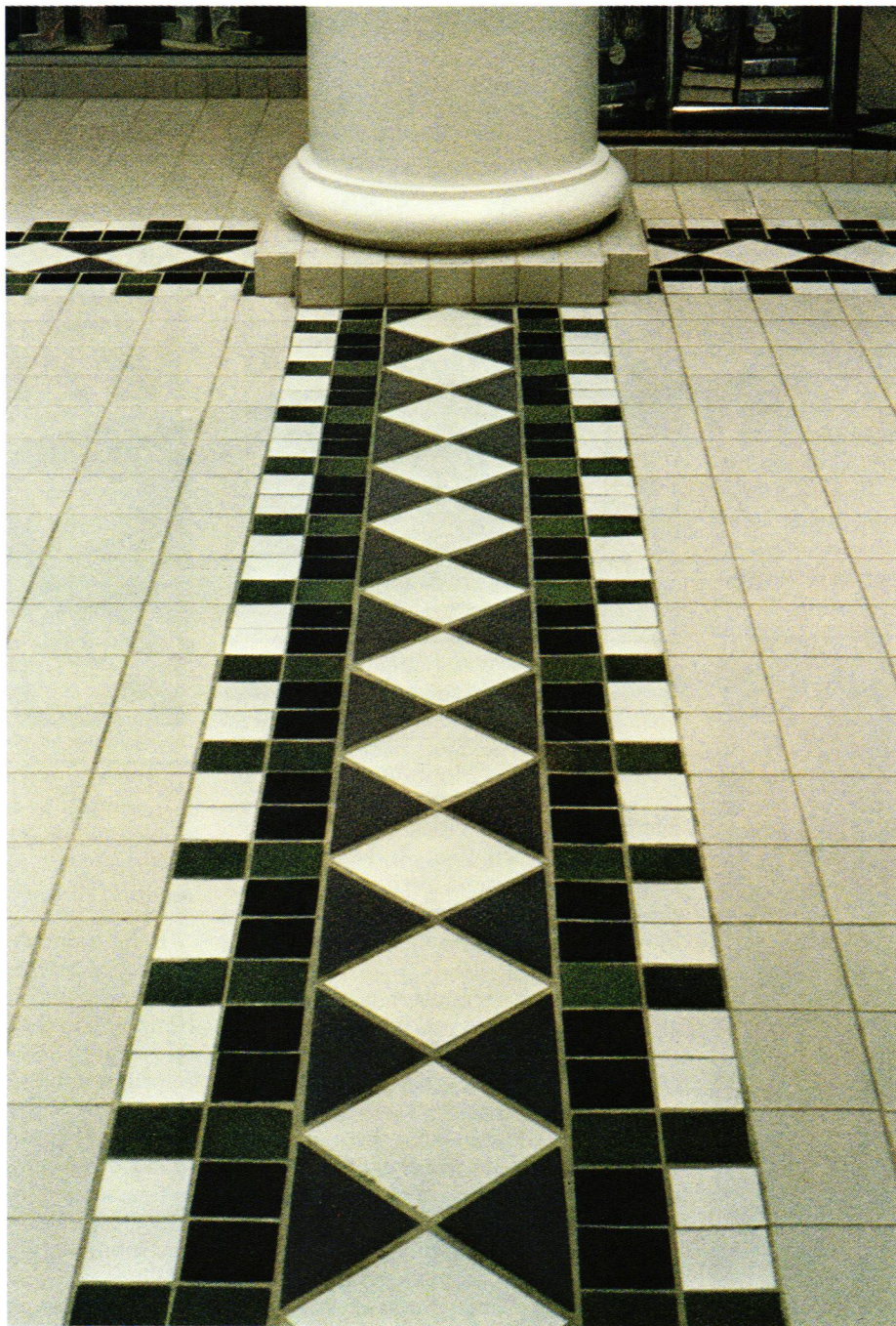
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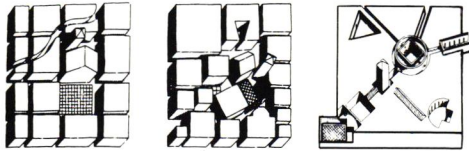


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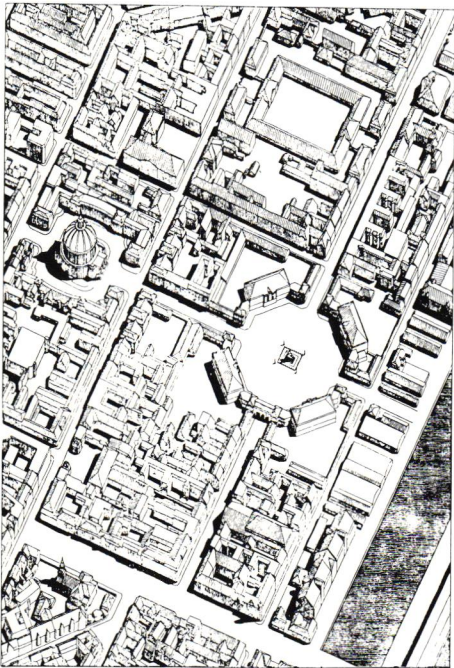


Three ways of looking at space by Leon Krier. From *Rational Architecture: The Reconstruction of the European City*, Editions des Archives d'Architecture Moderne.

"We must teach students the interdependency of each building they design to a larger whole."

Failing this, class should be conducted in the streets of downtown areas. I congratulate SCI-ARC for wishing to move lock, stock, and barrel into downtown Los Angeles. This is the way to do it: expose your students to urban values, urban living. Let them see from the beginning the dependency of buildings to each other, understand how building walls form streets and squares, sense how the compression of the street prepares you for the expansion of the square, how the banality of buildings lining a street or a square provide the setting for those special buildings.

2. Insist on careful documentation of the existing city through photography and measured drawings. This is particularly valuable if the area of the city that is



Buildings in the Amelie Street District, Copenhagen. From *Towns and Buildings*, S.E. Rasmussen, 1969, Cambridge, MA, MIT Press.

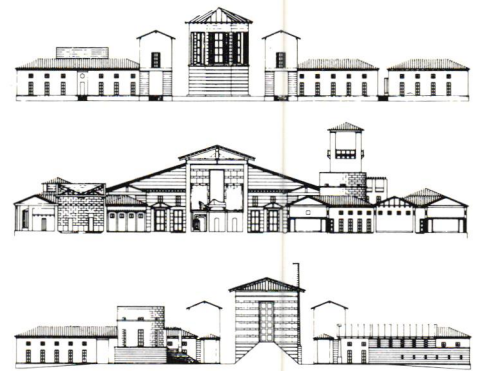
"By carefully drawing older buildings, students learn an appreciation of the architecture and the rules by which it was designed, which can be translated into their own work—rules of axial ordering, symmetry, rhythmic coupling, regularity, subordination, dominance and hierarchy."

being documented is of good architectural quality. By carefully drawing these older buildings, students learn an appreciation of the architecture and the rules by which it was designed. These rules can be translated into the students' own work—rules of axial ordering, symmetry, rhythmic coupling, regularity, subordination, dominance, and hierarchy.

3. Do not teach the history of architecture in the eliminative, Marxist version where, through an inexorable logic of combined economics, technology, and artistic vision, we have arrived at the one true style of architecture for our period. Instead, teach architectural history as a broad-ranging series of experiments in building forms which have become part of a broader repertoire that has received common acceptance and continues to be useful and meaningful. What is important in this view of history is not so much the logical positivism of a building construction as the formal acceptance it receives from the society for which it is built. It either enters the common language of architecture or it does not.

4. Teach simple, universal principles of design based on commonly held design relationships and not on obscure, esoteric, and perverse design relationships which are appreciated only by a small initiate and promulgated through architectural journals. The time-tested principles can be found, in my experience, in such books as Julien Gaudet's *Elements et Theories*, Hegemann and Peet's *Civic Art* or *American Vitruvius*, Aldo Rossi's *Architecture of the City*, Rob Krier's *Urban Spaces*, H.R. Hitchcock's 1929 *Modern Architecture, Romanticism, and Reintegration* (particularly the early part), and John Harbeson's *The Study of Architectural Design*.

5. Introduce students at the beginning to a set of simple building forms from which architecture can be made. Kostoff tells us, with relation to the Romans: "Pure invention is rare in architecture, and originality more commonly manifests itself in the purposeful adjustment of traditional forms." What this does is to give the student a repertoire of well-established building forms to work with, forms which he and those he is working with (fellow students and teacher and, later, clients) can readily understand. These become the elements with which he can form larger building complexes and with which he can frame his spaces. If he chooses now (or later) to re-examine and modify these elemental building forms, he is at liberty to do so. But it is not necessary for him to do so, nor is it the prime purpose of the exercise. The emphasis is shifted from designing small,



Leon Krier. From *Classicism is Not a Style*, D. Porphyrios, 1982, New York. Distributed by St. Martin's Press.

"Introduce the student from the beginning to a set of simple building forms from which architecture can be made. These become the elements with which he can form larger building complexes and with which he can frame his spaces."

all-too-familiar architectural objects to the design of larger civic spaces from the beginning. All this is made possible by the acceptance of a vocabulary of simple architectural types of prototypical forms.

Our whole state is in the throes of an intensive urbanization. Our job as educators is to prepare a generation of young architects to work in the city streets to design California cities that will be the wonder of the world. People will no longer visit here to see the oddities of California life, but to experience the beauty and urbanity of our cities. This metamorphosis will not come about of itself, nor can it be achieved by architects whose education has stopped short of urban design. We must prepare for it by training students for whom city design is an unthinking reflex.

Thomas R. Vreeland, FAIA was educated at Yale University, Ecole des Beaux Arts in Paris, and the University of Rome. He spent five years in practice in the office of Louis I. Kahn, and has been in independent practice since 1960 in Philadelphia, Albuquerque and Los Angeles. Currently, he is an associate at Albert C. Martin & Associates in Los Angeles. Mr. Vreeland has taught at the Universities of Pennsylvania and New Mexico and is a Professor at the University of California, Los Angeles.

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NEW PRODUCT NEWS



Fitzpatrick Residence, Pasadena. Architect: Gilbert L. Hershberger, AIA.

WOOD DESIGNS

Two California architects received honor and citation awards from the American Wood Council in its Wood Design Program.

An Honor Award was given to William Turnbull Associates of San Francisco for the Fisher Winery, which rises on a wooded knoll above Sonoma County vineyards. Designed to complement its natural setting, the winery was constructed entirely of fir and redwood cut and sawn on the site to make additional land available for grape plantings. The all-wood structure was called by the awards jury: "Everybody's snapshot image of how a building sitting in a field should look."

A Citation Award was given to Gilbert L. Hershberger, AIA of South Pasadena for the Fitzpatrick Residence, a new home in the craftsman tradition.

The jury was chaired by David Childs, FAIA and included Adele Naude Santos, chairman of the University of Pennsylvania's Architecture Department; Robert J. Fransca, FAIA; Robert A.M. Stern, FAIA; and Ronald J. Thom, FRAIC.

SIGNS FOR THE TIMES

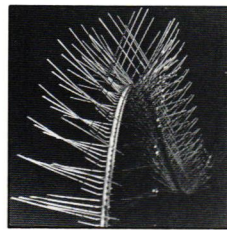


Leteron has introduced a new line of architectural signage and display cases. The Visual Information System offers general in-

door and outdoor signage, directories, room and building identification, and directional signs. For more information from Leteron...

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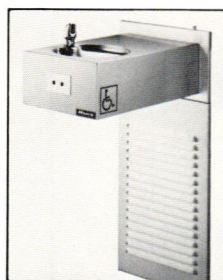


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Company of America, provides a solution to bird pollution: Nixalite, needle-sharp stainless steel wire strips, prevents birds alighting on your statement and making theirs. For more information...

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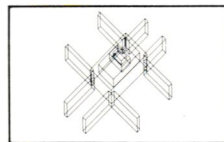


Haws Drinking Faucet Company has introduced a "hands-off" electronic sensor activated water cooler for the physically impaired. The barrier free faucets are CSA certified and

UL listed. For more information...

Circle 352 on reader inquiry card

APPLE ASSIST



NewLine7 has previewed software developed to provide three-dimensional graphic capabilities

on the Apple Macintosh. The software is tailored especially for use by architects. For further information...

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HAVE SPA WILL TRAVEL

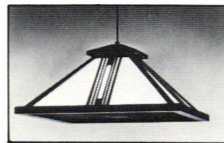


A sweeping, sculpted style distinguishes the new VECTRA™ portable spa by Jacuzzi Whirlpool

Bath. Contoured with two-bench seating that comfortably accommodates four adults, the VECTRA features a multi-function control panel. For more information from Jacuzzi...

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LIGHT MOTIF



A design by Charles Rennie Mackintosh has been interpreted by Jack Mitchell for Boyd Lighting

Company to create the Glasgow hanging pendant lamp. For further information from Boyd...

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CREATIVE CONCRETE DETAILS

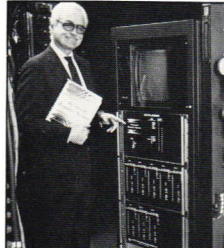


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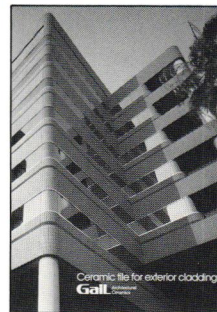
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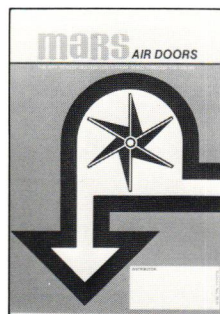
CLAD IN CERAMIC



Gail Architectural Ceramics has published a 12-page brochure entitled "Ceramic Tile for Exterior Cladding." Fourteen major projects are shown, illustrating the use of Gail Tile for exterior facings.

Also included is in-depth information on the different systems of panel prefabrication using Gail Tile. To obtain the brochure...
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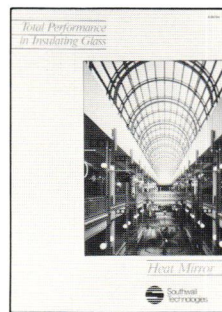


Energy conservation and other user benefits of Mars Air Doors are described in a new 4-page brochure. Mars Air Doors are easily mounted over entranceways of receiving/warehouse doors up to

16 feet high. They are listed with the National Sanitation Foundation and U.L. A model selection chart with performance specifications is included in the brochure. For more information...

Circle 371 on reader inquiry card

HOT WINDOWS



"Total Performance in Insulating Glass," a new brochure describing the family of Heat Mirror window and insulating glass products, is available from Southwall Technologies. The glass insulation

reflects heat, not light, while maintaining a clear, colorless appearance. It is also nonreflective, but blocks solar heat like dark tinted glass. To obtain the brochure from Southwall Technologies...

Circle 372 on reader inquiry card

RESTORATION CLEANING PRODUCTS



Sure Klean® Restoration Products for cleaning and paint stripping of older masonry buildings are featured in a new 8-page, full color brochure from ProSoCo, Inc. The brochure describes specialized

products for use on limestone, sandstone, brick, tile, terra cotta, marble, concrete, granite and many other surfaces. To receive the brochure...

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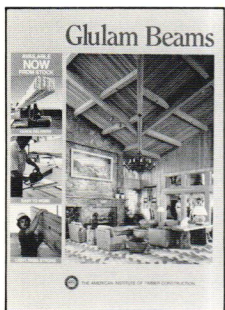


Symons Corporation announces an all new 24-page brochure covering its Versiform system for heavy duty gang forming for cast-in-place concrete construction. Versiform is a plywood-faced, steel-framed panel

system that combines the versatility of modular forming systems with the extra strength required for high pressure concrete pours. To receive the brochure...

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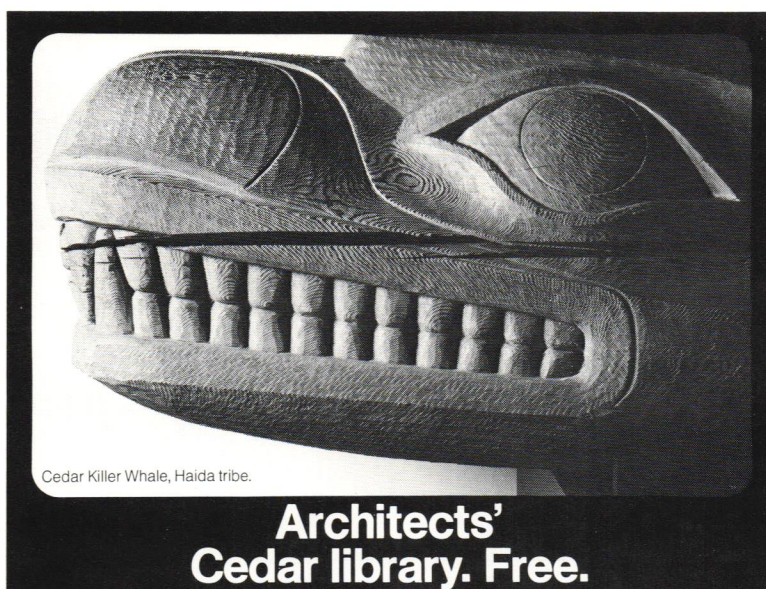
BEAM ME UP



An 8-page, four-color brochure entitled "Glulam Beams" is available from American Institute of Timber Construction. Oriented primarily to residential and light commercial construction uses,

the brochure contains construction details and illustrations as well as design data, conversion tables indicating conversions to glulam from steel or solid sawn timber, and other technical information. To receive the AITC brochure...

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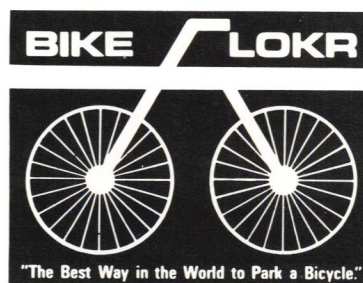
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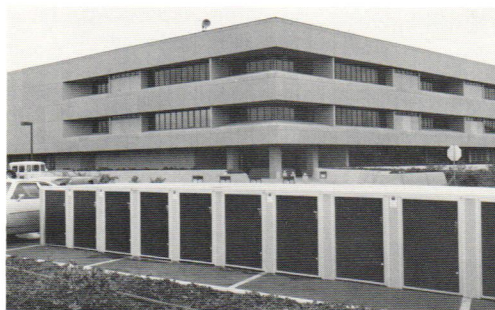
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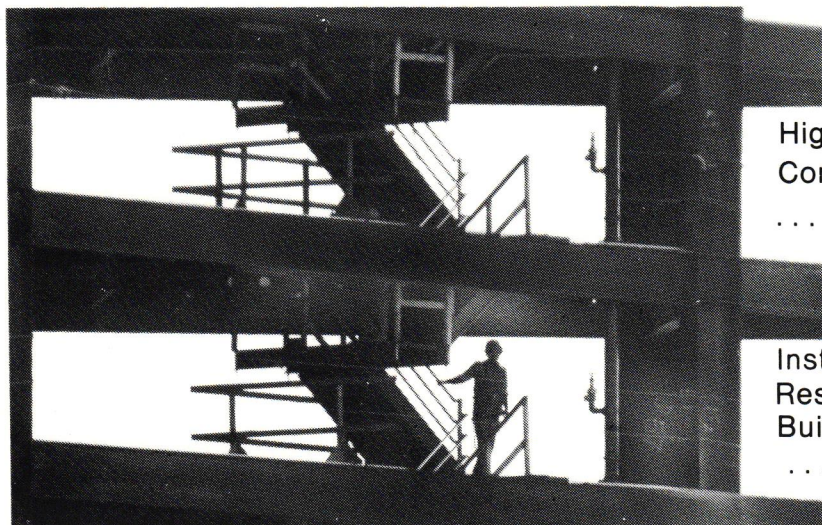
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| Association Administrators & Consultants | 12 |
| Atkinson Brick Co. | 40 |
| Bike Lockers Co. | 45 |
| Blomberg Window Systems | 4 |
| California Valley Insulation | 49 |
| Curoco | 46 |
| Dealey, Renton & Associates | 44 |
| Harper and Shuman Inc. | 10 |
| Heath Ceramics | 37 |
| Higgins Brick | 17 |
| La Habra Stucco | 3 |
| Lifetile Corporation | 52 |
| Lodestar Systems Inc. | 44 |
| Maruhachi Ceramics of America, Inc. | 41 |
| Microage | 14 |
| Minton Company | 13 |
| ODC Inc. | 2 |
| Pacific Bell | 18-19 |
| Pacific Coast Builders Conference | 6 |
| Pozzi Windows | 16 |
| Red Cedar Shingle & Handsplit Shake Bureau | 45 |
| L.M. Scofield Company | 4 |
| Search Committee | 46 |
| SKOY | 8 |
| SunCrete Rooftile | 51 |
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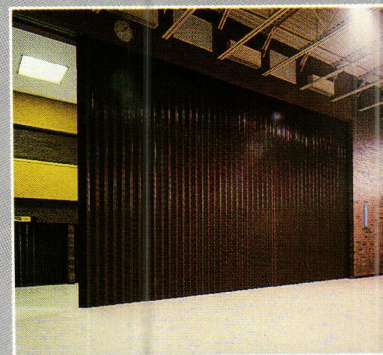
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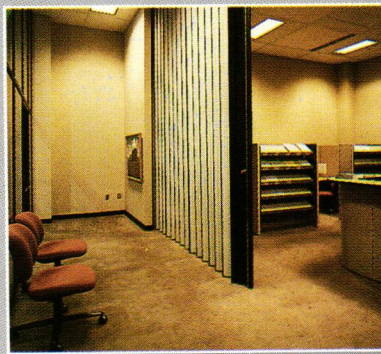
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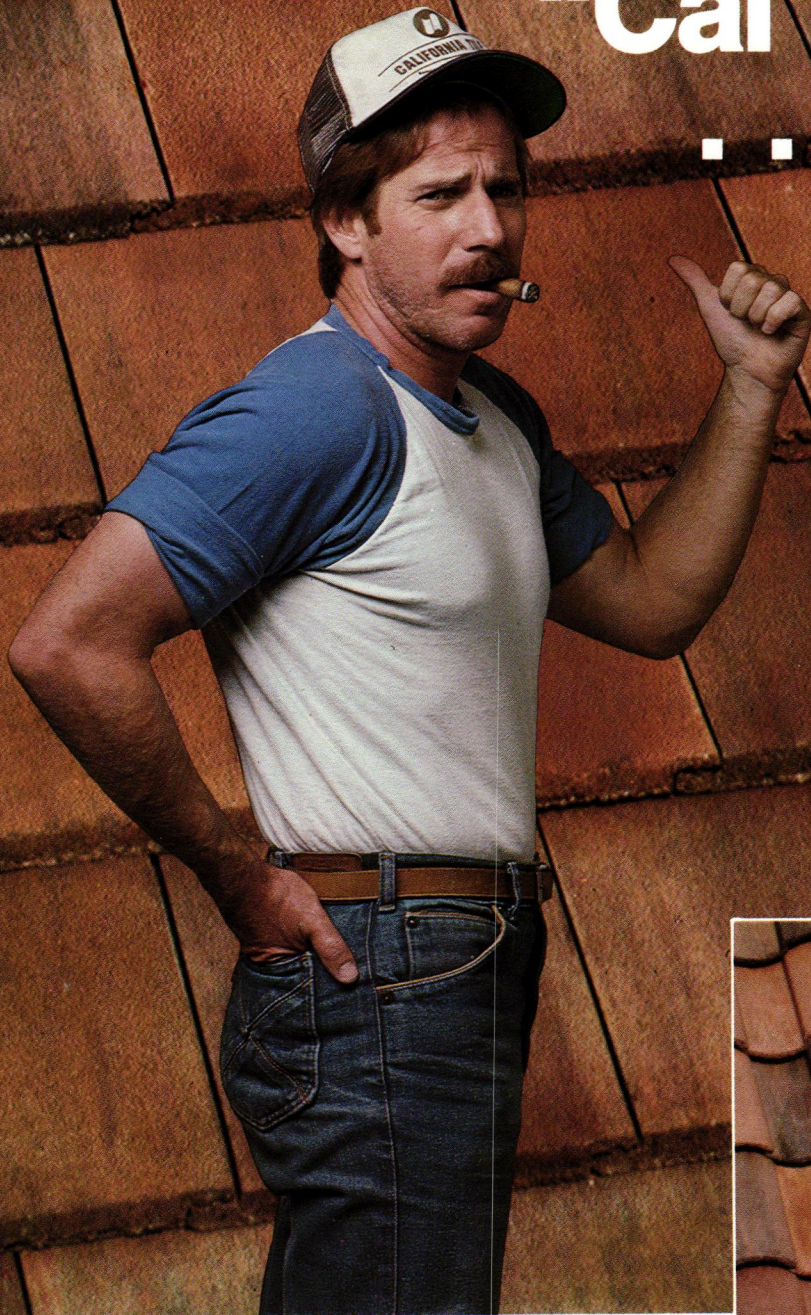
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